

THE DUTY OF A MAN

AND HIS WIFE



AND HIS WIFE

AND HIS WIFE



1/21/92  
Drapet









ON FREE PUBLIC VIEW  
FROM 9 A. M. UNTIL 6 P. M.  
AT THE AMERICAN ART GALLERIES  
BLOCK OF MADISON AVENUE, 56th TO 57th STREET, NEW YORK  
ENTRANCE, 30 EAST 57th STREET  
BEGINNING SATURDAY, MARCH 31<sup>st</sup>, 1923  
AND CONTINUING UNTIL THE DAY OF THE SALE

---

THE NOTABLE COLLECTION  
OF THE ART OF  
THE ITALIAN RENAISSANCE  
AND  
FRENCH 18<sup>TH</sup> CENTURY  
BELONGING TO THE ESTATE OF THE LATE  
WILLIAM SALOMON  
OF NEW YORK CITY

---

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE AFTERNOONS OF  
WEDNESDAY, THURSDAY, FRIDAY AND SATURDAY  
APRIL 4th, 5th, 6th AND 7th, AT 2.30 O'CLOCK  
AND EVENING OF THURSDAY, APRIL 5th, AT 8.30 O'CLOCK

IN THE ASSEMBLY HALL OF THE  
AMERICAN ART GALLERIES  
THE BLOCK OF MADISON AVENUE, 56th TO 57th STREET  
ENTRANCE, No. 30 EAST 57th STREET

*TO THE SALES PROSPECTIVE BUYERS WILL BE ADMITTED EXCLUSIVELY BY CARD, THE  
NUMBER OF WHICH WILL BE LIMITED TO THE CAPACITY OF THE HALL, AND  
CAN BE HAD ONLY UPON WRITTEN APPLICATION OF THE MANAGERS*

*Subscriber's Copy No.* 252

EDITION LIMITED TO SIX HUNDRED COPIES



Digitized by the Internet Archive  
in 2015

[https://archive.org/details/deluxeillustrate00amer\\_0](https://archive.org/details/deluxeillustrate00amer_0)



GRAND STAIRWAY FROM THE ENTRANCE HALL OF THE FIFTH  
AVENUE RESIDENCE OF THE LATE WILLIAM SALOMON

DE LUXE ILLUSTRATED CATALOGUE  
OF THE ART OF THE  
**FRENCH EIGHTEENTH CENTURY**  
AND  
**THE ITALIAN RENAISSANCE**

BELONGING TO THE ESTATE OF THE LATE  
**WILLIAM SALOMON**  
THE MAJORITY OF THE PAINTINGS PURCHASED FROM RENÉ GIMPEL  
AND THE FIRM OF GIMPEL & WILDENSTEIN  
AND MANY OF THE RARE AND ANTIQUE BRONZES PURCHASED UNDER  
THE AUSPICES OF THE EMINENT ANTIQUARIAN  
JACQUES SELIGMANN OF PARIS  
AND A DESCRIPTION OF MR. SALOMON'S FORMER RESIDENCE  
1020 FIFTH AVENUE (N. E. CORNER OF 83rd STREET)  
NEW YORK CITY

THE ARTISTIC CONTENTS OF THE MANSION  
**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**  
**AND THE MANSION**  
UPON THE CONDITIONS MENTIONED  
BY DIRECTION OF THE EXECUTORS OF THE WILL OF  
WILLIAM SALOMON, DECEASED  
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY AND HIS ASSOCIATES, OF  
**THE AMERICAN ART ASSOCIATION, MANAGERS**  
BLOCK OF MADISON AVENUE, 56th TO 57th STREET  
ENTRANCE, No. 30 EAST 57th STREET  
NEW YORK

1923



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## PREFATORY NOTE

The American Art Association, although it has moved its American Art Galleries to the art center of New York and therefore of the New World, still carries the great traditions which it gained from the Mary J. Morgan, A. T. Stewart, George I. Seney, Henry G. Marquand, Joseph Jefferson, Brayton Ives, James A. Garland, W. H. Stewart, Mrs. Susan D. Warren, Heber R. Bishop, Henry Graves, F. O. Matthiessen, Thomas E. Waggaman, Charles T. Yerkes, Robert Hoe, M. D. C. Borden, Catholina Laubert, George A. Hearn and countless other notable sales held at the old Galleries on Madison Square South.

The conspicuous success that characterized those dispersals of artistic properties has left its mark on the history of art collecting in this country, and fostered the formation of private collections and nascent Art Museums. Such activities did, no doubt, in time in some degree determine the late Mr. William Salomon to enter the field as a collector himself. Mr. Salomon (1852-1919), having founded an International Banking House and interested himself in the problems of transportation and world-wide finance, would naturally search far afield when selecting paintings and works of art that appealed to his taste and fine judgment. Being accustomed to accept the services of others, he sought and received the advice of Henry Duveen and Sir Joseph Duveen; of Jacques Seligmann, of René Gimpel and others of eminence; and his collections reflect their unusual ability to procure the rare and authentic. He may be said to have built *de fundamento ad summitatem*, for he built his residence at 1020 Fifth Avenue, that it should prove a worthy casket to contain his treasures, and to hold its own among the best of its serious rivals and enriched neighbors. That Mr. Salomon, who was the founder of the Educational Alliance, acquitted himself of his self-appointed task with conspicuous success is abundantly proved by the enumeration of his works of art in this Catalogue. Yet the array before us does not in any way exhaust the full measure of his attainments as a collector. In point of fact, he laid his ground truly by purchasing at the outset in Europe and incorporating in his home, Marbles, Staircases and Structural Equipments which illustrate the discriminating judgment of a connoisseur.

(Signed) MAURICE W. BROCKWELL.

NEW YORK, March, 1923.



# THE PALATIAL MANSION

DESCRIBED BY

MR. BARR FERREE

FORMERLY EDITOR OF "AMERICAN HOMES AND GARDENS"

If not sold privately previous to April 4th, 1923, will be offered at  
Public Sale at the

AMERICAN ART GALLERIES

ON SATURDAY, APRIL 7TH,

immediately on the conclusion of the sale of the

RARE AND COSTLY CONTENTS

*For terms and particulars regarding inspection of the premises, see  
next page.*

## NOTICE

### REGARDING INSPECTION OF THE MANSION

The Salomon Mansion at 1020 Fifth Avenue, the full description of which here follows, may be inspected by those contemplating its purchase on the presentation at the house on Monday or Tuesday, March 19th or 20th, 1923, from 9 A. M. until 4 P. M. of a card of admission which can be obtained *only on written application* to THE AMERICAN ART ASSOCIATION, Managers. The Mansion, if not disposed of privately previous thereto, will be offered at public sale at THE AMERICAN ART GALLERIES on Saturday afternoon, April 7th, 1923, at the conclusion of the sale of the rare and costly contents.

### TERMS AND CONDITIONS OF SALE

Sixty per cent. of the purchase money may remain on bond and mortgage for a term of years at five per cent. (5%).

At the time of sale the purchaser is to sign a memorandum of his purchase and pay a deposit of twenty-five thousand dollars (\$25,000), either in cash or by certified check, to the order of the American Art Association, Managers.

For a period not exceeding thirty (30) days after the sale, the vendors shall have the sole right to the possession, occupancy and use of the premises. At the expiration of this period the deed will be delivered and possession of the premises given to the purchaser, who at the same time will pay the balance (forty per cent.) of the purchase money, less the amount of the deposit of twenty-five thousand dollars.



THE MANSION  
No. 1020 FIFTH AVENUE  
NORTHEAST CORNER OF 83RD STREET



## THE EXTERIOR

The splendid Mansion, No. 1020 Fifth Avenue, at the northeast corner of Fifth Avenue and Eighty-third Street, was built by Mr. and Mrs. William Salmon for their own occupancy. Trowbridge & Livingston were the architects.

It is a stately building, occupying the whole of the site, 68 feet by 100, on which it has been erected. The quiet and sober exterior in brown stone does not suggest the palatial richness of the interior; it offers, nevertheless, two strong façades, one on each street, which are entirely satisfactory, with large windows in monumental frames, and bay windows on both fronts. One of these, on Eighty-third Street, is of bronze, and forms the street end of the Palm Room.

The Mansion is four stories in height, with a basement that opens into a spacious arcway, enclosed within a high iron fence, supported by brown-stone piers. The fourth story is entirely hidden from the street by the balustrade carried all around the building above the third floor.

The entrance is at the extreme left of the Fifth Avenue front, thus giving the maximum amount of space for the large rooms of the interior. It is approached by a short flight of brown-stone steps, and is framed in Griotte marble, the single stone of color in the exterior, and is surmounted by a marquise.

## THE FIRST FLOOR

### THE ENTRANCE AND VESTIBULE

The massive entrance doors are of rosewood, decorated with molded panels, the centermost of which has a large bronze lion-head carrying a ring. The storm doors have iron frames encasing sheets of plate glass. The Griotte marble frame of the exterior of the door is continued on the inner surface, where it is developed into an ornamental pediment.

Just within rise the steps, of Istrian marble, that reach the level of the main floor. The walls are entirely faced with light green marble, treated with molded panels at the steps. The single ornaments are the side lights, bronze cupids, two on each side. The ceiling is arched and paneled, with gilded frames in reliefs of scrolls and ornaments; the paneled centers are painted with grotesque heads and floral emblems on blue grounds. At the top of the steps is the inner door, a high round arch enclosing magnificent panels of wrought iron, lined with plate glass.

The rich materials of the entrance at once disclose the fact that the interior of the Mansion is quite different from the exterior. One does not need to advance farther than just within the entrance door, to realize that here is a building warranting serious consideration as a work of art.

The Vestibule is not large, but is of quite sufficient size to fill its purpose. It is square in plan, and is wholly lined with marble. The walls are of white marble, with arches supported by columns of green and white polished marble with Ionic capitals, set in the four corners. The segments of the arches enclose circles of green marble, and the spandrils are decorated with applied shells and triangular



MAIN HALL, FIRST FLOOR, AND GRAND STAIRWAY

ornaments in blue and gold. The ceiling is a dome, the lower part of which has two rows of caissons with small decorative figures, with triangles and squares filling in the blank spaces. Above is a band of figures, heads and grotesques. The prevailing coloring of this decoration is blue and gold in soft tones.

On the left side, as one enters, is a built-in marble shelf, decorated below with cherub heads. Immediately in face is a wrought-iron door, opening into a passage where is the elevator, and connecting with the service departments in the basement, and with the pantry adjoining the Dining Room in the rear. Here, also, are the service stairs, running from the top to the bottom of the Mansion.

To the right is a square-headed doorway opening into the Central Hall. The piers on either side have inset marble panels of grotesques and flowers, enframed within narrow mosaic borders.

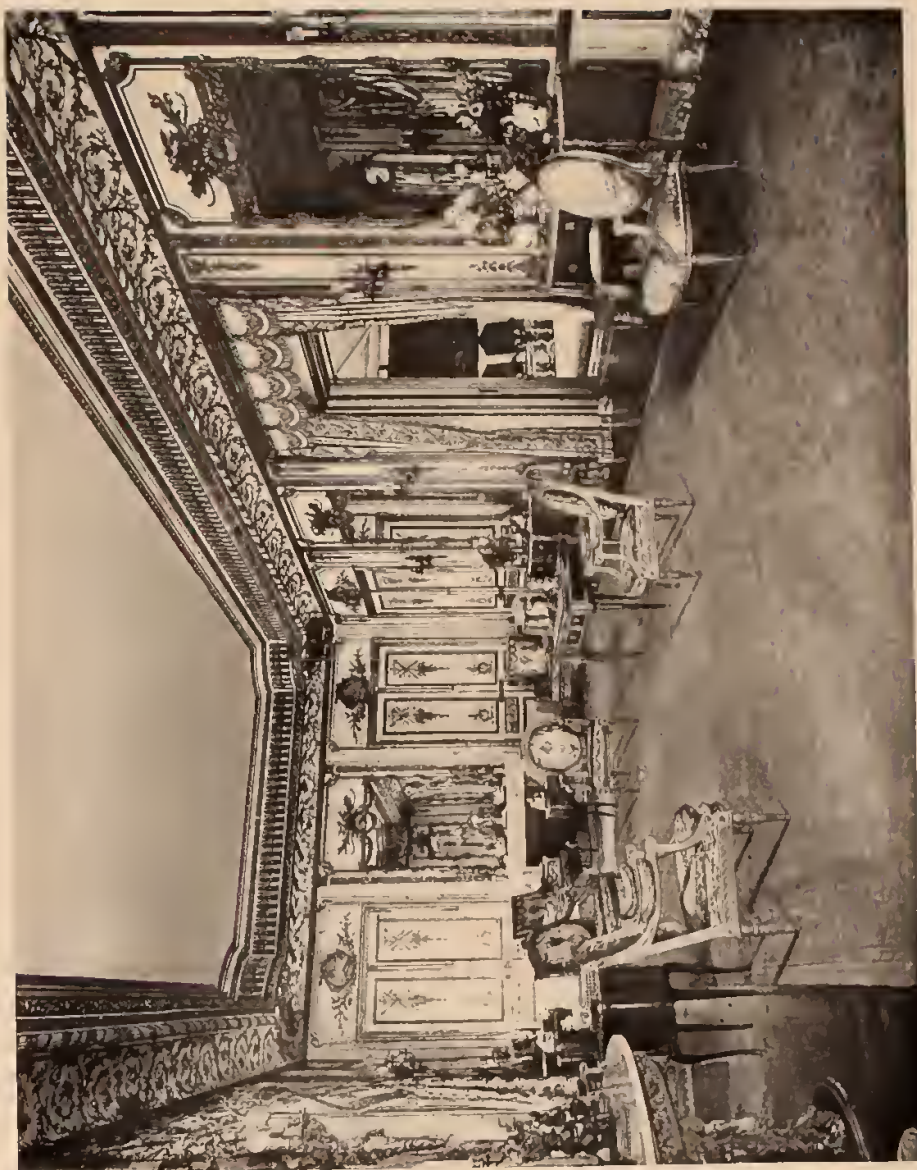


### THE CENTRAL HALL

The Central Hall is a magnificent apartment, occupying the middle of the Mansion. It rises to the roof, extending through the two chief floors, and is surmounted by a glazed dome. It is entirely lined with white marble. The floors are of marble with paneled borders.

The grand staircase rises in the center of the innermost wall. It is a monumental structure, with wide steps rising to the first landing, where it turns to the





THE GRAND SALON

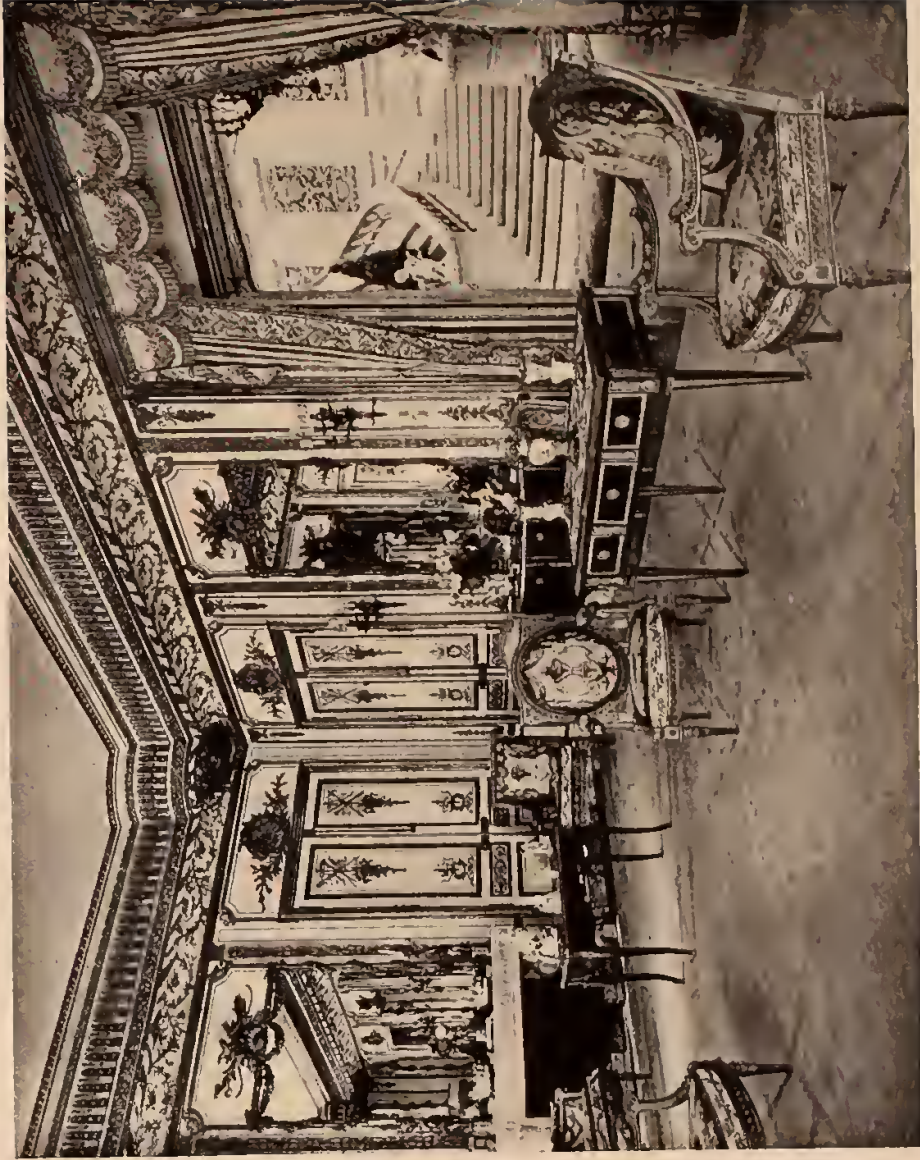
left, and reaches the second floor just above the entrance from the Vestibule. It is contained within a marble balustrade that is continued around the opening at the second floor. Each newel, at the base, is surmounted by a marble cherub, lovely and gracious figures of a most appealing beauty.

While the staircase is the chief architectural contents of the Hall, it by no means furnishes the principal decorative features. These are supplied by the marbles with which the walls are decorated, and which constitute a group of most unusual interest. They were originally in a villa at Bagheria, not far from Palermo. Although late in date, they constitute one of the most important ensembles of Late Renaissance sculptures in America. Originally they formed part of an external stairway; here, of course, they have been transposed and adjusted to the spaces available for them, and as best adapted to the decoration of this sumptuous apartment.

And their utilization has been exceedingly clever. While at first glance they may seem somewhat irregularly disposed, and that some panels stand quite alone, this is actually not so; their disposition is entirely orderly and symmetrical, although the points of symmetry may seem somewhat distant. There are friezes applied to the longer walls; panels over the doorways; upright panels beside the principal openings; panels on the stair walls; and two lovely caryatids supporting the ceiling. All the panels have mosaic backings, more or less in evidence, and quite necessary in order that the sculptures be adapted to their present locations. The soft reds and blacks of these mosaics are of such tones that, from the base of the stairs, the panels on the stair walls seem of pierced marble; only close at hand does one realize that these are large slabs to which the sculptures have been applied.

There are four main doorways opening from the Central Hall: from the Vestibule, to the Grand Salon, to the Small Salon and to the Palm Room. Each is surmounted by a decorative panel whose chief motif is a pair of cherubs supporting a disk of red marble. By the entrance doorway, the doorway to the Grand Salon and by that to the Small Salon are long panels with decorations of cherub heads, foliage, scrolls and grotesques. The wide frieze along the wall of the Grand Salon has pairs of cherubs supporting cartouches with heraldic emblems. The frieze along the wall of the Small Salon is similar, save that the cartouches carry floral designs.

The panels on the stair walls are quite different. These are applied to the main wall as one ascends, and continued on the right. They are five in all. The first two are the largest, and show vases developing into foliage, with dolphins, fronted birds, hanging fruits and foliage, with a bird on a nest at the top of the first panel, while a seated lamb completes the decoration of the second panel. The third and fourth panels are somewhat smaller, and show cartouches with cupid heads at the top. The final panel is triangular in shape, with an angel in high relief, holding a trumpet in one hand and a crown in the other. All the panels are set in carved and molded frames.



THE GRAND SALON, WITH VIEW OF GRAND STAIRWAY



Like the first floor, the second floor of the Central Hall is paved with white marble, with borders of red and green. The doorways to the various rooms have marble frames. Over three of them are oval panels decorated with paintings and upheld by scrollwork. The exceedingly sumptuous effect of this upper hall is chiefly due to the ceiling. This is an exceedingly gorgeous composition, heavily molded, with panels in blue separated by roped bands, all richly gilded. In the four corners are circular painted panels inset in rich frames. A similar treatment of blue and gold caissons is used for the ceiling in the lower floor.

Over all is a great glazed oval dome, with a richly decorated framework.

## THE GRAND SALON

The Grand Salon is a noble room, occupying the whole of the Fifth Avenue front, except the space required by the entrance and the Vestibule. The walls are entirely faced with a boiserie in white and gold, and which has been utilized in its original form. It is understood to have been originally in a house in Paris, the property of the Marquise de l'Hôpital, and was made in 1757, and is quite untouched.

The boiserie consists of wide and narrow panels, separated by slim pilasters. The wide panels enclose either double doors or mirrors; the narrow panels serve as points of separation, the pilasters give emphasis to the various parts. The whole is wonderfully harmonized and the decorative adjuncts are rich and beautiful. The ground is white; the ornamental detail everywhere is gilded.

The entrance wall contains six panels. Of these the central one is the widest and is the entrance from the Central Hall. On either side is a small panel; beyond these a wide one; then another narrow panel; and on the extreme right, a doorway. To the left of the entrance the paneling is the same as on the right; save at the extreme end, where the final panel, just beyond the doorway to the Small Salon, is slightly narrower than the other wide panels. On the Fifth Avenue side there are again six panels, the midmost and widest being the bay window. Two windows open into other panels, the remaining surface being treated as the entrance wall. Each end contains three panels. In the center, on Eighty-third Street, is a window, with a wide panel on either side; in the center of the opposite wall is the fireplace; the adjoining panels containing double doors.

At the base of the walls is a narrow band of red and white marble; it is a mere support to the wood, and is no part of the decoration. The lower part of the boiserie is finished with a series of small rectangular panels that constitute a base. The large panels have simple carved outlines and contain mirrors, some with straight tops, some arched. All the mirrors have gilded frames, decorated with twisted ropes of foliage, developed at the top into hanging festoons, and completed with ornamental headpieces with a shell center, and with flowers, arrows, garden tools and other emblems and with two birds in high relief. The narrow panels are also outlined with gilded moldings, and provided with ornaments at top and bottom; to the center of each is applied a girandole in gilded bronze.

The doors, which have the value of individual panels, are in beautiful harmony with the wall panels. Each is doubled and all are supplied with locks and fixtures



VIEW OF GRAND SALON, FACING FIFTH AVENUE

in chiseled gilded bronze, exquisite details that hardly count in the whole vast space, but extremely fine and handsome. Each side of the door has three panels; below, a rectangular molded panel; then a narrow one decorated with ribbons and flowers; and above, a large panel, with a decoration of wreaths, flowers and ribbons below, and hanging flower baskets with emblems above. All this decoration is carved in the wood and gilded. Over each door is a small gilded panel with medallions in relief, encased within borders of flowers, with sprays of foliage.

The fireplace is in delightful harmony with the rest of the room. It is small and low and of white marble. At each end is a channeled column, with a rosette above. The connecting frieze is very delicately carved in arabesques, and the iron lining is in keeping with the general design. Over it is a mirror and panel of the same general design as the other mirrored panels.

Of the other decorative features of the room, mention should be made of the small pilasters that serve as points of division between the upper panels. They are narrow, and treated with bands of carved foliage, with small capitals, all gilded throughout. On the Fifth Avenue front two of the mirrors have consoles below them. They are segments of circles, carrying bands of foliage and supported by volutes; below is a carved group of lyre and foliage. The shelves are white marble. The bay window on Fifth Avenue has a roped frame with shell in the center. The recess has plain panels on each side, and the three windows have roped frames and metal mounts. The ceiling, decorated with a flower basket and scrolls, is supported by a molded frieze. The ceiling of the main room is white plaster and is without ornament. It is supported by a coved frieze and crown, which is modern and has been added to adapt the boiserie to the dimensions of the room. Nor should the splendid marquetry floor be overlooked in listing the permanent features of this very notable room.

## THE SMALL SALON

The Small Salon opens from the Grand Salon, and extends along the Eighty-third Street front of the Mansion. Here, again, is a fine old French wainscoting applied in its original form. The main divisions of the walls are marked off with pilasters without capitals, and are decorated with bands of narrow moldings. There are small plain panels below, and larger decorated ones above. These have molded outlines, with groups of ornament at the base, and, above, hanging festoons with flower baskets and festoons. All these decorations are carved in shallow recesses cut in the main surface of the panels.

The chimney breast is in the center of the street side, and projects slightly into the room. It contains a fireplace of gray marble with bronze mounts. At each end is a small column, over which is a bronze rosette. Bronze ornaments are applied to the frieze and the lower spandrels. There is a hearth of the same marble and an iron lining.

Above is a large mirror, with a high-arched top. It is set in a frame of pilasters with delicate branches of foliage, and a caissoned arch, over which hang festoons of foliage. There is a similar mirror, framed in the same way, on the opposite wall, and one on each side of the doorway from the Grand Salon.





THE SMALL SALON, OR RECEPTION ROOM

There are three doorways to this room: one from the Grand Salon, one from the Central Hall, and one leading to the Palm Room, which is farther on. Over each of these is a relief of cupids, which are a part of the series used in the Central Hall.



THE PALM ROOM

The Palm Room is beyond the Small Salon, with which it is connected by a deep recess, closed by a double doorway of plate glass in a frame of molded gilded wood. The walls and floor are entirely lined with white statuary marble. The floor has a double border of dark and light green marble. The walls have a plain paneled dado, above which are panels of light green marble, inset in white. The special decorative feature of the room, however, lies in its splendid collection of columns of colored marble of Italian origin.

On the Eighty-third Street end is a rounded bay window with semi-dome, the framework of which is wholly of bronze. At each side of the opening is a high column of polished marble, each different in color, and both with Corinthian capitals. Eight shorter columns, again different in color, support the marble cornice of the wall paneling. And at the end, opposite the bay window, is a shallow niche, with a marble seat, above which are eight more columns applied to a mosaic background decorated with candelabra and foliage on a gold ground. The semi-dome of the niche is filled with a mosaic lattice pattern in green and gold.



An opening from the Central Hall is without doors, but is framed in white marble. On each side is a marble relief of grotesques and foliage, surrounded with a mosaic border. Directly opposite is a similar opening to the Dining Room. Here the thick separating wall again forms a kind of recess; again, on each side, is a marble relief of festoons and grotesques growing out of vases, and set in frames of carved wood. The segmental ceiling of the room is modern, and is of plaster imitating wood. It is paneled with molded borders separated by garlands.



ITALIAN LAVABO IN PALM ROOM

The general treatment of this room, and especially the fine utilization of the extraordinary collection of old Italian marble columns employed in its decoration, would alone make it remarkable. But it contains another notable permanent fixture in the fine Italian Lavabo, affixed to the center of its longest wall. This beautiful piece was taken from an old palace in Venice. It is beautiful alike in general design and in the exquisite patina that age has given its marble. It consists of two basins crowned with an arch, and thus presents four parts.

The lower basin is supported by two birds, one at each end, and is faced with a rather narrow cornice, richly carved. The piers carrying the second basin are decorated with cupids in relief. The frieze at this section is carved with foliage in low relief and with three winged cherub heads. The top cornice, again richly decorated, is supported by griffons. The crowning arch has a decorated border, within which are foliated panels. The whole piece is in fine preservation, and is perhaps to-day more beautiful than when first set up, owing to the softening effect of time and usage.



THE DINING ROOM

The Dining Room runs across the rear of the Mansion, and is lighted by windows at both ends. The entrance from the Palm Room is through a wide double doorway. The doors are of plate glass in gilded frames, covered with a lattice-work of wood with small rosettes, all gilded. The interior door frame is a magnificent old Italian piece. It is encased within two great columns of wood, painted old-blue and superbly decorated with foliage and eupids in relief, gilded. The Corinthian capitals carry a rich entablature, wide-spreading at the top, with a frieze with three panels, the midmost of which carries the inscription:

TOTA PVLCRA  
ES AMICA MEA  
ET MACVLA NON EST  
IN TE



THE DINING ROOM



The sumptuous coloring of this monumental frame, old-blue and gold, gives the keynote to the whole room. Its exceedingly elaborate decoration, as well as its coloring, is repeated in the ceiling.

At the Eighty-third Street end is a bay window with three sides. On each side of the opening is a splendid colossal column of Brèche Violette marble, of Italian origin, and dating probably from the seventeenth century. Of the many rich marble columns in the Mansion, these are unquestionably the choicest, for this splendid marble is seldom available for columns of this size. That they have gilded bases and carry gilded Ionic capitals are mere details; their superb surfaces and great size make them among the most notable marbles in America.

The walls have a walnut dado, to which are attached three consoles of Siena marble with bracket supports picked out in gold. The hardwood floor is a magnificent piece of wood mosaic, and has a border of Siena and Numidian marble. The bay window is entirely floored with marble, and a narrow band of Siena marble supports the walnut dado.

Immediately opposite the entrance doorway is the chimneypiece. It is an elaborate structure, the end piers of which are supported by small coupled columns of red marble, whose capitals, with carved heads on the corners, support brackets with acanthus leaves. A rather narrow cornice, with foliage in low relief, supports the main frieze of dancing angels. These form a continuous joyous band running behind small columns of red marble carrying the crowning cornice, which is carved with foliage, and has a grotesque head in the center of each projected end. Above is an inclined truncated top panel, with flying angels carrying a heraldic insignia within a wreath. And at each end is a free standing child angel embracing a candelabra.

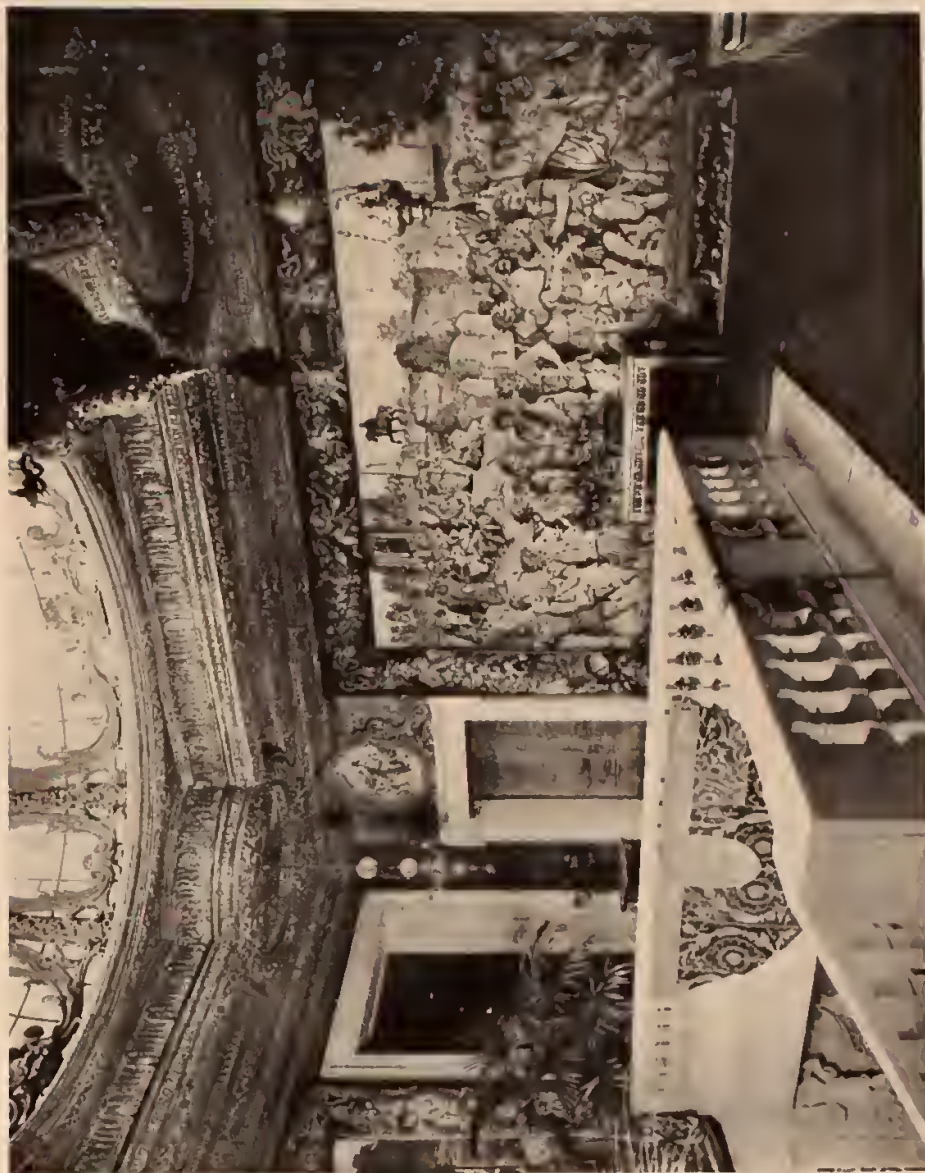
There are two windows at the inner end of the room, and between them is an open cabinet, which was originally a window frame in an old Venetian palace. It now stands on a base of Siena marble, and consists of two slender pilasters supporting the crowning frieze, and enclosing two stories of small columns, with a separating band of ornament. The entire surface is carved throughout, the end pilasters being decorated with panels, and the inner columns covered with foliage and vines. The colors are blue and gold, corresponding to the prevailing colors of the room.

## THE SECOND FLOOR

### THE MASTER'S SUITE

The Master's Suite occupies the Fifth Avenue front of the second floor, and consists of a large bedroom on the corner, boudoir and bath, with an additional bath and bedroom on Eighty-third Street.

The main bedroom has a boiserie taken from the château of the Comte d'Autun, at Autun, in Burgundy. The walls are treated in large rectangular panels with molded frames, with carved festoons in the upper part. There are small panels below and above, and the walls are finished with a frieze and cornice. At one end a mirror is applied to the panel, and the fireplace is built in the southwest corner. The fireplace is of white marble, with a beaded frieze carrying a head in an octagon in the center, supported by columns of white and green marble. Above is a mirror in an arched frame.



THE MAIN HALL. SECOND FLOOR

The doors form the most notable part of the boiserie. They are double, each with three sets of panels; the lower contain large ovals; the small intermediate



THE MAIN BEDROOM, SECOND FLOOR

panels are carved with delicate foliage; and the large upper panels are richly carved with flowers and foliage in high relief, very beautifully done. The metal mounts are of chiseled bronze, gilded. Above the doors are semicircular panels, decorated with figures in gray and white.

The Boudoir, which adjoins this room on Fifth Avenue, has a large round-arched window. It is paneled in wood, with large panels with a lattice decoration in their upper parts. One wall is filled with closets, decorated in the same way, but with mirrored fronts. The ceiling has a deep cove, ornamented in gold.

The Bath Room attached to this suite is the most notable of the many such rooms in the Mansion. It is lined throughout with marble, the walls having pilasters with Ionic capitals, between which large panels of onyx have been inserted. It is divided into two parts by a marble railing. The inner part is lower than the outer, and is reached by a short flight of semicircular steps. The bath tub and shower are in the lower section. The ceiling is a half circle treated as a dome in its decoration of mosaic, in soft grays and blues, ornamented with trellises and grapes. The room is lighted by a large round-arched window on the Avenue, and the entrance door is surmounted by a mosaic decoration with center circle.





MAIN BEDROOM, SECOND FLOOR, FACING FIFTH AVENUE



MASTER'S BEDROOM, SECOND FLOOR

At the other end of the Suite, opening onto Eighty-third Street, is a second bath room, connecting with another bedroom. The doors and mantel are of the same beautiful character as those in the main bedroom.

### THE INNER HALL

The main stairway in the Central Hall rises only to the level of the second story. A subsidiary hall extends from the Central Hall to the Library at the rear, and contains the stairs leading to the third floor. It is paneled throughout in oak, in narrow molded panels, surmounted by a broad frieze. The ceiling is white, with exposed beams.

The stairs rise to the left, enclosed within handrails of pierced oak in a complicated pattern of circles and foliage. This handrail is on both sides of the lower flight of steps; in the upper section, which adjoins the wall, it is on the outer margin only.





UPPER PORTION OF STAIR WELL, THIRD FLOOR

The upper portion of the stair well is one of the most charming parts of the house. Like the lower hall, it is paneled in oak; but here the paneling is in long upright sections alternating with painted panels of the school of Fragonard, which were taken out of a château near Vienna, in Austria. There are seven of these panels, delightful pieces, very fresh in color, and very characteristic of their period. The paneled ceiling has a ceiling light, filled with soft yellow glass.

### THE SECRETARY'S ROOM

On the right of the Inner Hall is a door in old oak, decorated with cherubs' heads, horns of plenty, and flowers. It opens on to the Secretary's Room, a small apartment, richly paneled in old oak. The walls have superb panels of richly carved oak, in exceedingly intricate design, inserted in them, notable pieces meriting the most attentive study. The frieze is formed of smaller panels decorated with symmetrical patterns. The doors are enclosed within channeled pilasters, standing on high molded bases, and a small head is at each end of the surmounting frieze.



THE SECRETARY'S ROOM

The fireplace is set diagonally across one corner. Faced with pink Numidian marble, the opening is surmounted with a frieze of grotesque heads between molded panels. The overmantel has three panels carved in low relief, and the crowning cornice is supported by richly ornamented pilasters ending in heads. An outer scroll decoration completes this interesting piece.

The geometrical ceiling of the room is treated with decorated panels.

### THE LIBRARY

The Library is at the extreme end of the inner hall, and occupies the space immediately above the Dining Room. It is hence an apartment of noble dimensions, and its permanent fixtures contain a number of notable pieces.

The entrance doors have plainly molded panels on the hall side; but within they offer four large panels delicately carved in low relief with intricate designs. They form the central feature of an elaborate composition, all in oak. On each side is a column whose entire surface is carved with foliage, and which stand on plainly molded pedestals. Above is a triangular balcony, supported on carved brackets, and having a pierced balustrade, with panels enclosing angels supporting a cartouche, with foliage and spirals.



THE LIBRARY





DOORWAY AND BALCONY OF LIBRARY

Farther on, symmetrically placed with regard to the entrance doorway, are two superb old oak double doors, one on each side of the center. The frames have decorated moldings, but the doors themselves are extremely rich and beautiful. Each half has five panels, three narrow ones with flat cartouche-like decorations, and two rectangular upright panels, containing smaller oval panels, all exquisitely carved, and constituting works of art of the highest order. The door handles, like the handles of the entrance doors, are bronze heads, here inset in the carvings of the central narrow panels. Above the doors are paintings, inset in narrow frames.



ELABORATE CARVED STONE CHIMNEYPiece IN LIBRARY

Opposite the entrance door is the chimneypiece. It is an elaborate composition in two parts, the fireplace and the overmantel, the whole richly carved in stone. The fireplace is contained within an elaborately carved frame, with outer pilasters with decorated panels, and with rich capitals, each presenting a grotesque head. The frieze depicts the story of Adam and Eve, with small figures and trees in the end pieces.



The connecting band is narrowed over the opening, and has a band of delicately carved foliage, with birds eating grapes. In the center is a bracket carrying, in the upper frieze, a delicious little angel playing a viol. This second frieze is carved with foliage, birds and cartouches, with a mask on each end. It is completed with a decorated cornice.

The overmantel is a superb composition, presenting a Roman naval engagement. Like the lower part, it is wholly in stone, the central scene being carved in high relief. On each side of the frame is a heroic figure of a nude warrior, standing behind armor and arms grouped below. A frieze of helmets and draped flags is surmounted by the final cornice.



The room is lighted by three windows at each end. Each group is in a shallow recess, with a walnut column wholly carved with foliage at each end. The columns have two drums, the lower shorter than the other, each with a pair of boldly projected angel heads. They stand on low paneled bases, and are surmounted with Corinthian capitals.

The walls are covered with red silk velvet, and are finished with a carved wood cornice, the upper member of which has molded corbels with rosettes between them. Above is a deep cove, paneled and molded with colored decorations in low

relief. A heavy roped frame encloses the painted ceiling, representing the "Apotheosis of Louis Quatorze." Seated on a cloud, a figure of France approaches him with a plaque bearing the arms of France. Little angels fly around with the royal emblems; a larger angel blows a trumpet, and another empties the horn of plenty. A brilliant and vigorous composition.

The floor is a splendid specimen of inlaid marquetry with ornamental borders.

### THE THIRD FLOOR



BLUE BEDROOM, THIRD FLOOR

The Third Floor contains bedrooms, arranged in suites with connecting baths. In a general way these all open on to a corridor running around the space occupied by the dome of the Central Hall. It has a round-arched ceiling, and is trimmed with walnut; the walls are red silk damask.

The most important of the bedrooms is the corner room overlooking Fifth Avenue and Eighty-third Street. It is known as the Rose Room, from the color of the furniture. It is paneled in wood painted gray, with small lower panels and upper ones in two tiers, with ornaments above and below. A shallow decorated cove supports the ceiling. The windows have segmental tops, and there is a built-in mirror

between those on the Avenue. The fine old French fireplace in the corner is rose and yellow marble, molded, with a mirror above it. Over the doors and mirrors are painted panels representing the arts, taken from a dressing-room of the Comédie Française. Most of these panels are originals, but some additional ones were necessitated by the size of the present room.



ANOTHER VIEW OF THE ROSE BEDROOM ON THIRD FLOOR

The adjoining room has some similar painted panels over the doors. The wood-work is painted white, and the walls are hung with fawn silk with embroidered borders. The fireplace is white marble with caryatids.

Of the other rooms on this floor special mention should be made of the Small Library on the Eighty-third Street side. It is finished with oak, with a ceiling with exposed beams. It is entirely surrounded with open bookshelves. The doors have channeled pilasters on low bases, and the frieze is decorated with small carved heads and ebony panels. The fireplace is faced with Dutch tiles, and the overmantel has a frieze of carved wood panels.





ROSE BEDROOM. THIRD FLOOR



SMALL LIBRARY, THIRD FLOOR

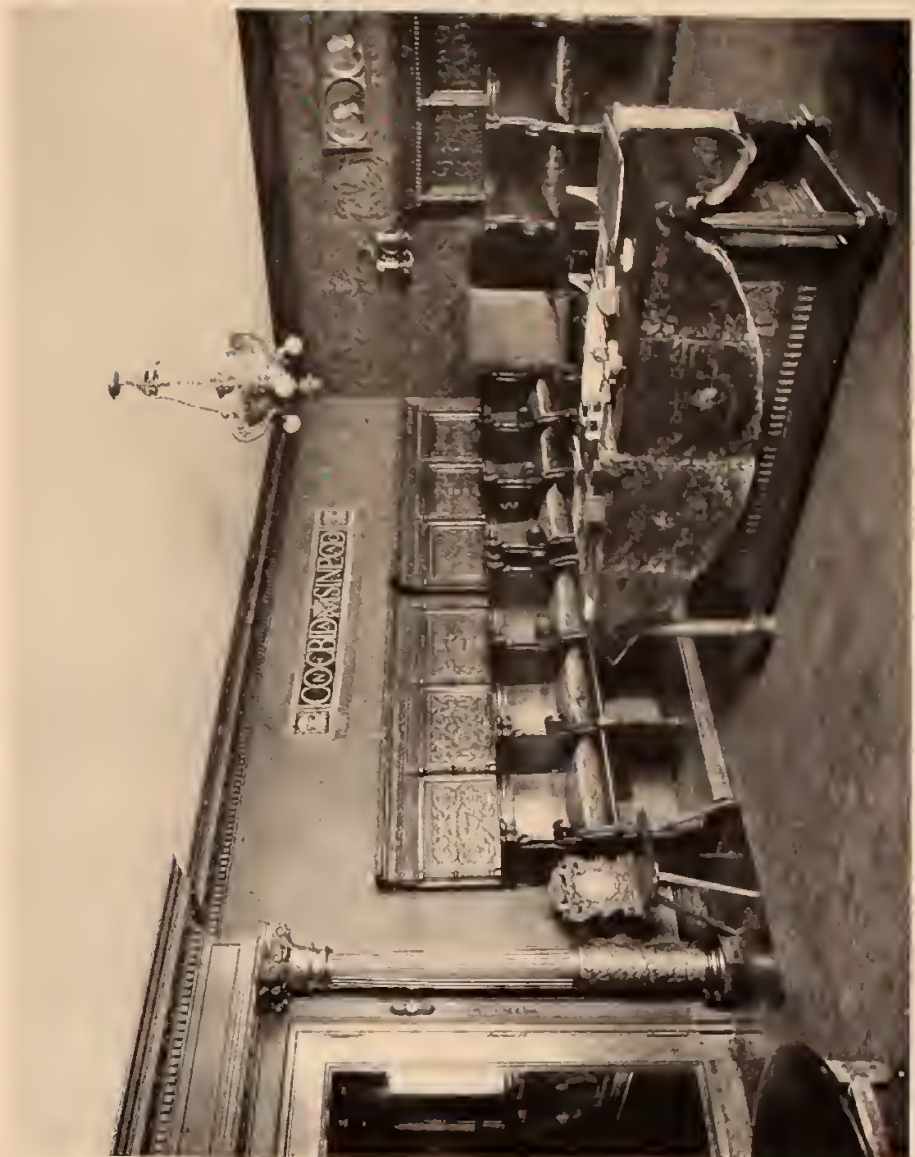
## THE BASEMENT

The Basement is reached from a Central Hall by a flight of marble steps enclosed within a passage wholly lined with marble, both walls and ceiling. At the base is a Foyer, floored with white marble, with purple and green borders. On one side is a door to a recess that leads to the service section; on each side is a marble column.

Directly in face is the door to the Billiard Room. It has an ornamental frame, whose cornice is carried on a pair of cupid caryatides supporting the frieze. The doors are plate glass. The Billiard Room is treated with walnut, with walls of red silk damask and a narrow oak cornice. The entrance doorway has fluted columns on either side, with high carved lower drums and Corinthian capitals. The bay window opening is supported by marble columns with Ionic capitals. The fireplace, of white marble, is delicately carved with a frieze of heads, garlands, griffons and festoons. The room connects with a Lavatory at a slightly lower level, wholly lined with marble.

## THE SERVICE ROOMS

The Service Rooms are, for the most part, located in the basement. Here are the kitchen, laundry, linen room and trunk room. The cellar contains the furnace. The Butler's Pantry, which immediately adjoins the Dining Room on the first



BILLIARD ROOM

floor, is fitted with every possible convenience, and contains the silver vault. Cabinets for glass and other table articles are arranged in a balcony within the Pantry.

The servants' quarters are on the fourth floor, which contains fifteen bedrooms and three baths.

While the ornamental rooms of the Mansion are the parts that necessarily attract the most attention, and rightly so, for a wealth of artistic material has entered into their structure and decoration, it is a dwelling intended to be lived in, and it is equipped throughout with all the modern conveniences needed to make it habitable.

## ORDER OF SALE

WEDNESDAY, APRIL 4TH AT 2:30 P. M.

SILVER, ITALIAN BRONZES, FABRICS AND MISCELLANEOUS OBJECTS.

THURSDAY, APRIL 5TH AT 2:30 P. M.

EUROPEAN PORCELAINS, ITALIAN FAIENCE, FRENCH BRONZES, CLOCKS AND CANDELABRA, ANDIRONS, MARBLES.

THURSDAY EVENING, APRIL 5TH AT 8:30 P. M.

FRENCH AND ITALIAN PAINTINGS, MARBLES, DELLA ROBBIAS, ITALIAN BRONZES.

FRIDAY AFTERNOON, APRIL 6TH AT 2:30 P. M.

MINIATURES, ENAMELS AND OTHER CABINET OBJECTS, DRAWING ROOM LAMPS, STATUETTES, BRONZE ANDIRONS, CHASUBLES, COPES AND OTHER ECCLESIASTICAL FABRICS, RUGS AND MARBLES.

SATURDAY AFTERNOON, APRIL 7TH AT 2:30 P. M.

TAPESTRIED FRENCH AND ITALIAN FURNITURE, MANY PIECES SIGNED. TAPESTRIES.







CATALOGUE



# FIRST AFTERNOON'S SALE

WEDNESDAY, APRIL 4, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CATALOGUE NUMBERS 1 TO 174, INCLUSIVE

---

## MISCELLANEOUS BRONZES

### 1—FOUR BRONZE ORNAMENTS

Busts of the infant Bacchus, draped with branches of the vine in bearing.  
Dark, dull patina. Two have wood pedestals.

*Height, 4½ inches.*

### 2—OLD BRONZE ORNAMENT

A massive lion's head, hollow-cast; dark, thick patina.

*Height, 4½ inches.*

### 3—SET OF FOUR GILT BRONZE DRAWER HANDLES

In form of lion-heads holding twisted loose rings.

*Height, with ring-drop, 4½ inches.*

### 4—SET OF THREE GILT BRONZE FINIALS

In form of winged *putti* with dolphin legs. Varied patina.

*Length, 6½ inches.*

**FRENCH, RENAISSANCE AND OTHER SILVER OF THE  
SEVENTEENTH AND EIGHTEENTH CENTURIES**

5—SILVER-GILDED SALTCELLAR      *Spanish Seventeenth Century*

Low lobed and molded bowl. On open pierced scrolled legs.

6—GILDED SILVER SALTCELLAR      *Italian Renaissance*

Round, with roll over rim; engraved with arabesque scrollings having fleurs-de-lis motives at intervals. Elaborately scrolled high feet. Engraved A.M.B.R. under base.

*Diameter, 3¾ inches.*

7—GEORGIAN SHEFFIELD PLATE SNUFFERS AND TRAY  
*Eighteenth Century*

Scrolled boat-shaped tray, with thread edge, pierced leaf band and small urns at ends. Snuffers with shell and rosette motives on handles.

*Length, 10½ inches.*

8—SILVER COFFRET      *French Renaissance*

Oblong, with hinged peaked cover and ball feet. Enriched in bas-relief with mascarons and clusters of fruit. Marks, coronetted G.L. and maker's mark.

*Length, 5 inches.*

*Formerly in the collection of Joseph Dixon, London, in his sale at Christie's, London, March 23, 1911.*

9—RUBY GLASS GOBLET, MOUNTED IN GILDED SILVER  
*German Seventeenth Century*

Aventurine ruby glass cup; irregularly faceted and fluted at lip. Mounted on molded round silver-gilt base, enriched with floral motives and gadroons.

*Height, 7½ inches.*

*In the collection of the Marchioness of Conyngham, May 4, 1908, subsequently in the collection of Joseph Dixon, London, No. 92 in his sale at Christie's, London, March 23, 1911.*



10—REPOUSSE SILVER VASE

*Flemish Renaissance*

Tapering body, molded and leaf valanced at crown and foot. Enriched with three cherubs' heads in full relief supporting festoons of fruit and flowers, molding at foot with clustered fruit interrupted by winged cherubs' heads. Marks, E and crowned D in shield.

*Height, 8 inches.*

11—TWO RENAISSANCE AUGSBURG SILVER PITCHERS

Vase shape; with scrolled mouths. Enriched with cupid-heads, leafage and scrolled handles. Surmounted by a warrior's head. Hall mark, impressed cartouched berries and letter II.

*Height, 5¼ inches.*

12—SILVER-MOUNTED CRYSTAL FLAGON

*Renaissance Style*

Flattened bottle shape, cut with stellate motives. Mounted with pierced arabesque bandings of silver centering at colored medallion of a hound. Stopper with terminal of male figure.

*Height, 12¾ inches.*

13—ENGRAVED SILVER EWER AND BASIN

Pitcher, gadrooned vase-shaped body, with spreading lip and leaf-scrolled handle; engraved with sprays of flowers. On high molded round foot having leaf enrichment. The basin of oval shape, with molded rim interrupted by shell scrollings.

*Pitcher: Height, 10½ inches. Basin: Length, 16 inches.*

14—GOBLET

*Augsburg School*

Repoussé gourd-shaped bowl, chased with small figures and animals in landscapes, and petal-shaped panels of masks and strapwork, on vase-shaped panels of masks and strapwork, on vase-shaped stem chased with rams' heads and trefoil foot with border of cherubs and fruit.

*Height, 9¾ inches.*

*Formerly in the collection of Joseph Dixon, London, and No. 16 in his sale at Christie's, London, March 23, 1911.*

15—FLORENTINE SILVER LION FLAGON

Rampant lion, resting forepaws on shield bearing Florentine coat-of-arms. Bracketed oval base, enriched with strap arabesques.

*Height, 10½ inches.*

16—PARCEL GILDED SILVER CHALICE CUP

*Nuremberg Late Sixteenth Century*

Deep bell-shaped body, with gilded valance engraved with laurel band interrupted by arabesqued scrollings developing wreaths of flowers and festoons. On gadrooned and flanged baluster shaft and molded dome foot having a valance of gilding. Marks indistinct.

*Height, 8 inches.*

17—RENAISSANCE GILDED SILVER COVERED COUPE

*Augsburg Style*

Deep bell-shaped coupe; enriched with strap arabesques, scrollings, festoons and fruit at base. Finely bracketed baluster shaft, with recurring fruit at foot. Cover with arabesques and figure of warrior as terminal.

*Height, 12½ inches.*

*(Illustrated)*

18—SILVER-MOUNTED SHELL CUP

*Renaissance Style*

Brown and cream nautilus shell; mounted in silver with strap arabesques, festoons of fruit, surmounting triton riding dolphin. Supported on dolphin shaft with fluted and molded round base.

*Height, 9 inches.*

19—SILVER BRIDAL CUP

*Dutch Seventeenth Century Style*

Standing figure of bride wearing voluminous embroidered skirt and holding aloft within scrolled arms a swinging cup formed of a small polished nautilus shell mounted in silver.

*Height, 12 inches.*

*(Illustrated)*

20—GILDED SILVER STANDING COUPE

*Renaissance Style*

Bell-shaped coupe; enriched with series of flame and ball-shaped bosses, interrupted by strap arabesque scrollings. Similarly adorned cover, with figure of warrior as terminal. Long inscription on lip, terminating with date 1714. Bracketed baluster stem, with bossed and arabesqued round foot.

*Height, 14 inches.*

*(Illustrated)*



No. 17—RENAISSANCE GILDED SILVER COVERED COUPE (*Augsburg Style*)  
 No. 19—SILVER BRIDAL CUP (*Dutch Seventeenth Century Style*)  
 No. 20—GILDED SILVER STANDING COUPE (*Renaissance Style*)

21—CHISELED SILVER TAZZA

*Renaissance Style*

Low molded circular bowl enriched with "Tritons and Nereids" and three seated figures of "the Graces" on shoulder. Satyr base, supported with legs in the form of dolphins ridden by cupidons. On alabaster incurved molded triangular base.

*Height, 10 $\frac{1}{4}$  inches.*

22—PAIR OF BEAKERS

Repoussé with bands of fruit and masks, with applied gilt ornament.

*Formerly in the collection of Joseph Dixon, London, No. 78 in his sale at Christie's, London, March 23, 1911.*

23—REPOUSSÉ SILVER MISSAL COVER

*Italian Renaissance*

Molded oblong front and reverse cover. Enriched with lily scrollings supporting a coronet and central oval wreath enclosing sacred monogram. Paneled and molded back with rosettes. Loose blank book.

*Length, 11 $\frac{1}{4}$  inches; width, 8 $\frac{3}{4}$  inches.*

24—TWO COVERED STANDING COUPES

*Renaissance Style*

Deep bell-shaped coupe, enriched with gadroons, engraved scroll borders, coats-of-arms and inscription. Gadrooned cover, with standing warrior as terminal. Bracketed bulbous shaft and high gadrooned base.

*Height, 15 inches.*

*Formerly in the collection of Joseph Dixon, London, No. 55 in his sale at Christie's, London, March 23, 1911.*

*(Illustrated)*

25—RUSSIAN PARCEL-GILDED SILVER COVERED CHALICE

Bowl-shaped coupe; gilded and enriched with bunches of grapes and vines toward base, interrupted by medallions displaying symbols of the "Passion." Laurel adorned cover with ball terminal. On spiral baluster stem and spreading base occupied by scenes from the "Calvary."

*Height, 13 $\frac{1}{2}$  inches.*

*(Illustrated)*





No. 24—TWO COVERED STANDING COUPES (*Renaissance Style*)  
No. 25—RUSSIAN PARCEL-GILDED SILVER COVERED CHALICE.

26—TWO REPOUSSE SILVER BEAKERS

*Holland Early Seventeenth Century*

Displaying scrollings of peonies, roses, scrolled acanthus leaves, and crest, "A Lion Rampant." Initialed G. M. and I. R. M., with date 1610. Marks, a dagger arched with pellets and a hand press.

*Height, 11 inches.*

*Formerly in the collection of Joseph Dixon, London, No. 62 in his sale at Christie's, London, March 23, 1911.*

27—ENGRAVED SILVER COFFRET *Spanish Seventeenth Century*

Oblong, with round hinged cover and hasp. Engraved with interlacing arabesque strip scrollings on pounced ground. Marks, "A. D. LIZ. Cano" within shield, and shield with castles.

*Height, 3 inches; length, 6 inches.*

*Formerly in the collection of Joseph Dixon, London, in his sale at Christie's, London, March 23, 1911.*

28—SILVER-GILT EWER AND COVER

*Spanish Early Seventeenth Century*

With plain body of nearly cylindrical shape, with a reeded band round the upper part, the spout chased with a mask, and the handle formed as a cherub, the thumbpiece bifurcated, and the cover surmounted by a vase-shaped knob.

*Height, 8¾ inches.*

*Formerly in the collection of Joseph Dixon, London, and No. 14 in his sale at Christie's, London, March 23, 1911.*

29—TWO SILVER ECCLESIASTICAL WINE AND OIL  
EWERS

Vase shape; enriched with festoons of fruit, coat-of-arms, gadroons, satyr mask spout and scrolled handle. Small pineappled and domed cover. Mark indistinct.

*Height, 8½ inches.*

*Formerly in the collection of Joseph Dixon, London, No. 72 in his sale at Christie's, London, March 23, 1911.*



30—TWO SILVER ALTAR CANDLESTICKS *Italian Renaissance*

Pear-shaped scrolled baluster shaft, enriched with cherubs' heads and acanthus leaves. On curved tripod base adorned with further cherubs' heads, floral festoons and scrolled legs having ball and claw feet. Deep rich oxidized patina.

*Height, 15 inches.*

31—OSTRICH EGG COVERED COUPE, MOUNTED IN GILDED SILVER *English Eighteenth Century*

Bowl and cover, mounted with molded vertical strapwork; scrolled handles; on molded circular foot. Cover having flat terminal engraved with crest and monogram. Mark, T. II., under foot.

*Height, 11½ inches.*



32—ENGLISH GILDED SILVER EWER AND TRAY

*By Lambert of London*

Vase-shaped ewer; with rustic handle, profusely enriched with vines bearing bunches of grapes and engraved coats-of-arms. Round tray with grape border and similarly engraved coat-of-arms.

*Ewer: Height, 15½ inches. Tray: Diameter, 14 inches.*





33—GILDED SILVER COVERED VASE AND PEDESTAL

*English Eighteenth Century*

Deep bowl; on molded round base: pineapple terminated domed cover, richly scrolled handles; profusely adorned with repoussé vines bearing bunches of grapes. Molded square base with grapevine panels and rocaille molded foot. Hall mark, 1766. Maker's mark, D S & R S.

*Total height, 26 inches*

34—GILDED AND SILVERED MIRROR *Renaissance Style*

Oval molded frame, both sides alike; finished in oxidized silver. Trimmed at quarters with masks of cupidons.

*Height, 12 inches.*

35—REPOUSSÉ SILVER PLAQUE *Renaissance Style*

Lobed oval, with scroll piercings at quarters. Center with subject, "A Roman Triumph."

*Length, 21¼ inches.*

36—TWO SILVER-PLATED CANDLESTICKS

*Italian Eighteenth Century*

Triangular-sectioned baluster shaft. Enriched with scrolled arabesques, husk drops and leafage. Scrolled foot, with medallion, "Virgin and Child," and claw feet. Tall candles for same.

*Height, 40 inches.*

37—REPOUSSÉ SILVER SACRISTY MIRROR

*Flemish Early Eighteenth Century*

Scrolled oblong frame. Enriched with central cartouches, leafage, vase of flowers and supporting cupidons. Gilded, scrolled and hinged support.

*Height, 13½ inches.*

## MISCELLANEOUS OBJECTS

38—GILDED TOOLED MISSAL COVER *Italian Renaissance*

Oblong, enriched in gilded tooling with scrolled border, corners, and diamond center panel with cartouched papal coat-of-arms.

*Height, 17 inches; width, 11 inches.*

39—ENAMELED EBONY CASKET *Italian Renaissance Style*

Molded oblong domed top; front enclosed with two doors; long drawer in base. Interior fitted with niched drawers. Enriched with silver enamel figure of warriors and scrollings.

*Height, 16 inches; width, 12 inches.*

40—CARVED IVORY HORN

*Renaissance Style*

Conventional shape, with oblong section. Enriched on face with subject, "Roman Warriors at Combat." (Imperfect.)

*Length, 12 inches.*

41—CARVED IVORY HORN

*Flemish Renaissance Style*

Small powder-horn. Carved with two hounds attacking a bear. Terminating in hound's head.

*Length, 8 1/4 inches.*

42—LONG CARVED IVORY DOUBLE HORN

*Louis XIV Style*

Elaborately carved with subjects, "Stag Hunting and Hawking." Finished at head with satyr masks.

*Length, 47 1/2 inches.*

43—SILVER-MOUNTED IVORY TANKARD

*Renaissance Style*

Truncated form. Sculptured with "Bacchanalian Scene" and scrolled handle. Mounted with cupids and scroll silver lid and foot. (Deep crack in body.)

*Height, 8 inches.*

BEAUTIFUL OLD TEXTILES AND EMBROIDERIES  
OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

44—TWO GOLD-EMBROIDERED MATS

*Italian Seventeenth Century*

Small squares; enriched in raised gold threads on tan silk with coats-of-arms amid scrollings.

45—GOLD BROCADE COVER

*Louis XVI Period*

Blue field. Woven with scrollings of flowers in gold. Trimmed with gold lace.

*Length, 18 inches; width, 17 inches.*

46—BLUE BROCADE TABLE COVER

*Persian Seventeenth Century*

Rich old blue, woven with series of finely varied sprays of blossoms in crimson, ivory and greens. Yellow border in light colors developing scrollings of stellate flowers.

*Length, 28 inches; width, 27 inches.*

47—CIRCULAR ROSE-CRIMSON VELVET COVER

*Italian Seventeenth Century*

Rich-pile velvet, trimmed with gold galloon.

*Diameter, 19 inches.*

48—ROSE-CRIMSON VELVET COVER

*Italian Seventeenth Century*

Similar to the preceding.

*Length, 32 inches; width, 18 inches.*

49—ROSE-CRIMSON VELVET COVER

*Italian Seventeenth Century*

Similar to the preceding.

*Length, 25 inches; width, 13 inches.*

50—ROUND ROSE-CRIMSON VELVET COVER

*Italian Seventeenth Century*

Similar to the preceding.

*Diameter, 20½ inches.*

51—GOLD-EMBROIDERED VELVET COVER

*Italian Renaissance*

Rich wine-red velvet, embroidered with Gothic scrollings of leafage. Trimmed with gold galloon.

*Length, 20 inches; width, 17½ inches.*

52—GOLD-EMBROIDERED DAMASK COVER

*Italian Renaissance*

Enriched with intricate stellate motive in gold toward crown. Trimmed with gold lace.

*22 inches square.*

53—GOLD BROCADE COVER

*Persian Seventeenth Century*

Rich crimson. Woven in blue and gold with infloretted lotus motives.

*28 inches square.*

54—GOLD-EMBROIDERED BLUE VELVET COVER

*Italian Renaissance*

Enriched with four circular floral medallions interrupted by scrollings of Gothic leafage.

*Length, 69 inches; width, 8½ inches.*



55—GOLD-EMBROIDERED VELVET BAG *Italian Seventeenth Century*

Lustrous flame red velvet; enriched in raised threads of gold with irregular scrolled borders bearing panels of pomegranates and floral motives. Trimmed with gold galloon.

*Length, 16 inches; width, 5 inches.*

56—GOLD-EMBROIDERED VELVET BOX *Italian Renaissance*

Oblong. Covered in rich crimson velvet skilfully embroidered in gold threads with facing birds, lotus blossoms and scrollings.

*Height, 6¼ inches; length, 18 inches.*

57—GOLD-EMBROIDERED BLUE SILK COVER

*Persian Seventeenth Century*

Ciel-blue silk; enriched with dainty scrollings of flowers in mellow-toned silks; ground with many gold paillettes. Trimmed with multicolored silk fringe.

*Length, 24 inches; width, 21 inches.*

58—TWO RAISED GOLD-EMBROIDERED VELVET CUSHIONS

*Italian Seventeenth Century*

Oblong. One with beribboned wreath of flowers; other with two lions supporting a coronet canoping an inscription. Deep wine-red velvet.

*Length, 19½ inches.*

59—GOLD-EMBROIDERED IVORY SATIN CUSHION

*French Eighteenth Century*

Oblong, with pocket near crown. Enriched with oval center medallion initialed H. B. U., scrolled medallion border and tulips, wheat and sunflowers in lower corners. Trimmed with gold fringe.

60—GOLD-EMBROIDERED IVORY SATIN CUSHION

*French Eighteenth Century*

Oblong. Daintily enriched in gold thread and paillettes with oval wreathed monogram B. S. S., tulip and ribbon border and corners. Trimmed with gold fringe and tassels. Above the monogram is pocket for book or sewing.

61—TWO RENAISSANCE TAPESTRY CUSHIONS

*Flemish Seventeenth Century*

Square, one woven with fruit and flowers; other with varied clustered fruits. Executed in rich crimson, blue, greens and yellows. Trimmed with multicolored fringe.

62—TWO RENAISSANCE TAPESTRY CUSHIONS

*Flemish Seventeenth Century*

Similar to the preceding.

63—GOLD-EMBROIDERED LAVENDER DAMASK CHALICE  
COVER

*Italian Eighteenth Century*

Square, with four-lobed medallion; enriched with scrollings of dainty flowers and central motive of a pierced heart.

11½ inches square.

64—SET OF BROCADE ARMCHAIR COVERS *Louis Philippe Period*

Consisting of six oval backs, six large seats and twelve arms. Rich crimson satin ground, woven with scrolled conventionalized bouquets of fruit and flowers in green, deep crimson and ivory.

65—TWO PRELATES' COATS-OF-ARMS *Italian Seventeenth Century*

Scrolled escutcheon in cloth-of-gold bearing five mounts and tree. Mantled with a tasseled green cardinal's hat. One on old-red velvet.

66—TWO GOLD-EMBROIDERED PAPAL COATS-OF-ARMS

*Italian Seventeenth Century*

Crimson velvet escutcheon, bearing three mounts and stellate device above. Richly scrolled in highly modeled gold threads. Surmounted by a papal tiara and crossed keys. One on old-red velvet.

67—BLUE BROCADE MANIPLE

*Louis XVI Period*

Enriched with bouquets of flowers in soft pinks and crosses of silver galloon.

68—GOTHIC GOLD CISELÉ VELVET STOLE

*Italian Sixteenth Century*

Ruby-crimson velvet, enriched with floral motives on gold grounds. Finished with blue silk edge and fringe.

69—TWO EMBROIDERED CHALICE COVERS

*Italian Eighteenth Century*

Ivory silk, enriched in gold threads and colored silks with floral scrollings.

9 inches square.

70—GOLD-EMBROIDERED MISSAL COVER

*French Eighteenth Century*

Rose-du-Barry silk. Enriched with symbolic cartouches, surrounded by scrollings in gold threads; one surmounted by a coronet, the other by a cardinal's hat. Beautiful floral scroll border in gold.

*Length, 12 inches; width, 9½ inches.*

71—GOLD-EMBROIDERED CRIMSON SILK CHALICE COVER

*Louis XVI Period*

Deep rose-crimson silk; enriched with medallioned sacred monogram in the center, emitting bouquet of loose flowers. Similar borders and corners.

*26 inches square.*

72—SILVER AND GOLD EMBROIDERED CHALICE COVER

*Louis XIV Period*

Rose-crimson silk; enriched with small medallioned sunburst; floral corners and finely lambrequined and scrolled border in solid threads. Trimmed with gold embroidery simulating galloon.

*20 inches square.*

73—JEWELLED GOLD-EMBROIDERED WAFER HOLDER

*Italian Seventeenth Century*

Ivory satin. Enriched with jeweled floral medallion and corners in dainty colored threads and gold. Trimmed with silver galloon and silk tassels.

74—GOLD AND SILVER EMBROIDERED WAFER HOLDER

*Italian Sixteenth Century*

Crimson satin. Finely wrought in raised gold threads with central monogrammed rondel; finished with two varied borders of Gothic leaf scrollings. Trimmed with tassels.

75—GOLD AND SILVER EMBROIDERED MISSAL COVER

*Italian Seventeenth Century*

Pale blue watered silk. Enriched with jardinière of tulips and other flowers. Executed in solid threads of silver and gold. Trimmed with galloon.

*Length, 12 inches; width, 8½ inches.*

76—GOLD-EMBROIDERED IVORY SILK CHALICE COVER

*Italian Sixteenth Century*

Square. Enriched with rayed Greek cross, surrounded by dainty scrollings of flowers in colored silks. Trimmed with gold galloon.

*11 inches square.*

77—GOLD-EMBROIDERED CHALICE COVER

*Italian Seventeenth Century*

Plum-purple silk. Enriched with lobed medallion in gold threads, displaying pierced heart amid scrollings. Trimmed with gold galloon and tassels.

78—GOLD-EMBROIDERED CHALICE COVER

*Italian Seventeenth Century*

Silver thread ground; displaying a cruciform motive and fleurs-de-lis in raised gold and blue silk. Dainty infloretted waving gold ribbon border.

79—GOLD-EMBROIDERED CHALICE COVER

*Italian Seventeenth Century*

Similar to the preceding.

80—GOLD-EMBROIDERED SILVER LACE CHALICE VEIL

*Spanish Eighteenth Century*

Square. Enriched in varied stitches of gold threads and colored silks with cartouched monstrance, sacred monogram A.M., gold scrollings and sprays of flowers.

*22 inches square.*

81—GOLD-EMBROIDERED IVORY SATIN PENCE BAG

*Italian Seventeenth Century*

Circular. Enriched, in colored silks, with large central flower emitting sprays and smaller blossoms.

82—GOLD-EMBROIDERED VELVET PANEL

*Italian Sixteenth Century*

Flame ruby velvet. Enriched with two cardinals' coats-of-arms interrupted with scrollings and surmounted with sacred monograms, I.H.S. and A.M. Finished with Gothic scrolled border in which interesting passages of blue silk occur.

*Length, 25 inches; width, 22 inches.*



83—GOLD AND SILVER EMBROIDERED SAPPHIRE-BLUE  
VELVET CAPE *Spanish Eighteenth Century*

Semicircular. Lustrous deep sapphire-blue velvet; richly bordered in raised gold and silver with intricate conventionalized scrollings, finished with double displayed eagles at center of crown and foot.

*Length, 45 inches; depth, 28 inches.*

84—GOLD NEEDLE-PAINTED ORPHREY *Italian Renaissance*

Rose-crimson velvet. Enriched with two oval medallions occupied by figures of Saints Lorenz and Christopher, standing in landscapes; finely executed in colored silks and gold threads. Interrupted by acanthus-leaf scrollings in appliqué silks.

*Length, 48 inches; width, 10 inches.*

85—GOLD NEEDLE-PAINTED PANEL *Italian Renaissance*

Seated figure, wearing bishop's mitre. Within a scrolled crimson silk oval.

*Height, 17½ inches; width, 14 inches.*

86—GOLD-EMBROIDERED BONNET *Italian Seventeenth Century*

Ivory satin. Enriched with scrollings of varied flowers in colored silks and gold threads. Trimmèd with gold lace.

87—GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET DRESS  
*Spanish Seventeenth Century*

Lustrous, fine-piled sapphire velvet, with rich paler gemlike areas. Embroidered in raised gold threads with border at foot, displaying scrollings and reversed cornucopias of dainty flowers.

*Approximate length, 3 yards 2 inches; depth, 1 yard 14 inches.*

88—GOLD-EMBROIDERED SAPPHIRE-BLUE CAPE  
*Spanish Eighteenth Century*

Semicircular, with small collar. Lustrous fluctuating sapphire-blue velvet. Enriched with scrollings and panels in gold and silver, emitting sprays of tulips in colored silks. Trimmèd with silver lace.

*Length, 25 inches; depth, 16 inches.*

89—TWO GOLD-EMBROIDERED CRIMSON VELVET PANELS  
*Italian Renaissance*

Ruby velvet of close pile and lustrous quality; embroidered in gold and silver with scrolled Gothic leafage. Trimmèd with gold embroidery simulating galloon.

*Length, 8 inches; width, 21 inches.*

90—TWO GOLD-EMBROIDERED CRIMSON VELVET PANELS

Similar to the preceding.

91—TWO GOLD-EMBROIDERED VELVET BANNERS

*Spanish Seventeenth Century*

Flame-rose velvet; enriched with appliqué cloth-of-gold displaying scroll-paneled bouquet of flowers. Trimmed with silver galloon and deep gold fringe.

*Height, 29 inches; width, 22 inches.*

92—GOLD-EMBROIDERED OLD-ROSE SILK COVER

*Italian Seventeenth Century*

Fluctuating old-rose silk; enriched in raised solid gold stitches, displaying palm and floral scrolled center, ends and scrolled leaf and vine border. Trimmed on three sides with lattice fringe.

*Length, 44 inches; width, 16 inches.*

93—CRIMSON CISELÉ VELVET PANEL

*Venetian Gothic*

Heavy close piled flame-rose velvet; *ciselé* with delicate lobes surmounted and enclosing pineapple motives.

*Height, 50 inches; width, 30 inches.*

94—TWO GOLD-EMBROIDERED IVORY SILK COVERS

*Louis XV Period*

Deep ivory silk, enriched in colored silks and gold threads with floral and pineapple motives interrupted at foot with a coronetted coat-of-arms. Trimmed with deep wave and fan patterned gold lace.

*Length, 61 inches; width, 14 inches.*

95—FIVE GENOESE CUT-VELVET COVERS

*Sixteenth Century*

Rich flame-rose, cut and uncut velvet; displaying scrolled bouquet of beautiful flowers on a golden yellow ground. Rosette and scrolled ribbon border.

*Length, 31 inches; width, 27 inches.*

96—GOLD-EMBROIDERED CRIMSON SILK COVER

*Italian Sixteenth Century*

Rich rose-crimson satin; adorned with gold sunburst center surrounded by an entwined wreath of varied dainty flowers in colored silk; similar scrolled corners. Trimmed with fine crimson and gold Vandyke lace.

*Length, 35 inches; width, 34 inches.*

97—CRIMSON CUT-VELVET COVER      *Genoese Seventeenth Century*

Richly cut crimson on golden-yellow silk ground, displaying elaborated scrollings of leafage with pendent flowers. Trimmed with gold galloon.

*Length, 41 inches; width, 25 inches.*

98—GOLD AND SILVER EMBROIDERED IVORY SILK  
PANEL      *French Seventeenth Century*

Corded ivory silk; lavishly enriched with monstrance surrounded by rare scrollings of pailletted silver and gold threads emitting sprays of varied flowers in colored silk. Trimmed with silver lace.

*Height, 40 inches; width, 30 inches.*

99—EIGHT LENGTHS ROSE-RED VELVET      *Italian Seventeenth Century*

Heavy pile; lustrous rose-red velvet, with very radiant flame-like areas.

*Approximately, 35 yards; width, 19 inches.*

100—FIVE LENGTHS OF CRIMSON DAMASK      *Italian Sixteenth Century*

Rose-red two-toned silk; woven with infloretted vase-like and canopied acanthus leaves alternately supporting and sheltering large pomegranate motives and bouquets of flowers.

*Approximate length, 36 yards; width, 20 inches.*

101—TWELVE LENGTHS OF CRIMSON BROCATELLE      *Italian Sixteenth Century*

Two-toned rose-crimson; woven with deeply scrolled ogivals alternately occupied by rare vases of infloretted flowers and large bouquets of similar flowers. Extra wide weaving.

*Approximately, 92 yards; width, 30 inches.*

102—FOUR LENGTHS OF CRIMSON BROCATELLE      *Italian Sixteenth Century*

Two-toned rose crimson silk; woven with acanthus-leaf ogivals enclosing lotus-like bouquets.

*Approximate length, 14½ yards; width, 19½ inches.*

103—EMBROIDERED RED LINEN COVER

*Spanish Sixteenth Century*

Rare old-red linen; embroidered in soft blue, yellow, pink and green silks, with blossomed diapered trellis occupied by quaint jardinières of flowers, interior border displaying black double-displayed eagles interrupting vases on which facing birds are perched. Double diamond and rosette motived outer border. Trimmed with multicolored fringe.

*Length, 105 inches; width, 92 inches.*

104—EMBROIDERED CRIMSON VELVET COVER

*Spanish Sixteenth Century*

Rich flame rose velvet; adorned with all-over S-scrolling enclosing floriated cruciform motives in appliqué yellow, green and blue silks with passages of ivory.

*Length, 47 inches; width, 18 inches.*

105—ROSE-RED CUT-VELVET PANEL *Genoese Seventeenth Century*

Lustrous soft pile; displaying jardinière of fruit surmounted by a large bouquet of conventionalized flowers.

*Height, 52 inches; width, 22 inches.*

106—GOLD AND SILVER EMBROIDERED VELVET COVER

*Persian Seventeenth Century*

Ruby-crimson velvet; embroidered in gold and silver threads with passages of blue, coral and green; displaying an inscribed central medallion surrounded by floral sprays. Similar scroll border and guards. Trimmed with multicolored fringe.

*Length, 58 inches; width, 39 inches.*

107—GOLD-EMBROIDERED IVORY SATIN COVER

*Italian Seventeenth Century*

Circular. Skilfully embroidered in rich harmonious colored silks with golden medallion enclosing a bowknotted cruciform bouquet of lovely flowers. Surrounded by two broad borders of similar scrolled flowers, parted by rope motived gold bands.

*Diameter, 77 inches.*

108—ROSE-CRIMSON BROCADE COVER

*Louis XVI Period*

Damassé ground; woven in rich colors with tasseled and ribboned bouquets of flowers. Shaped oblong. Trimmed with gold galloon.

*Length, 53 inches; width, 21 inches.*



109—GOLD AND SILVER EMBROIDERED VELVET COVER

*Persian Sixteenth Century*

Deep wine-red velvet; ruglike motives, displaying scrolled diamond medallion of silver scrolled with all-over lotus blossoms with perched birds, in gold touched with passages of blue and pink. Rosette and scroll border; executed in similar manner. Trimmed with multicolored fringe.

*Length, 42 inches; width, 34 inches.*

110—CRIMSON DAMASK HANGING

*Italian Sixteenth Century*

Composed of eight breadths. Woven with deeply scrolled acanthus-leaf ogivals occupied by highly conventionalized bouquets of flowers.

*Length, 6 yards; depth, 1 yard 10 inches.*

111—GOLD AND IVORY BROCADE COVER

*French Eighteenth Century*

Ivory ground; damassé with trailing ribbons, interlaced with sprays of flowers in colored silks. Trimmed with gold lace.

*Length, 42 inches; width, 23 inches.*

112—GOLD-EMBROIDERED CRIMSON VELVET COVER

*Spanish Renaissance*

Lustrous rose-crimson velvet of fine radiance; enriched in appliqué golden drap d'or and patterned galloon with large-rayed cruciform motive and scrolling floral and husk border. Trimmed with gold galloon and fringe.

*Length, 106 inches; width, 99 inches.*

113—GENOESE CUT-VELVET LAMBREQUIN

*Sixteenth Century*

Rose-crimson, cut and uncut velvet; displaying scrolled flowers on a soft yellow silk ground. Trimmed with crimson lattice fringe.

*Length, 56 inches; depth, 22 inches.*

114—ROSE-CRIMSON DAMASK COVERLET

*Italian Sixteenth Century*

Lustrous two-toned silk; woven with elaborate harp-shaped motives of husks and leaves enclosing jardinières of tulips. Deep box flounce, trimmed with edging and crimson fringe.

*Total length, 105 inches; width, 100 inches; depth of flounce, 14 inches.*

115—GOLD AND SILVER EMBROIDERED VELVET BORDER

*Italian Sixteenth Century*

Rose-crimson velvet, with scrolled Vandyke points. Enriched with leaf scrollings and sprays of conventionalized pineapples and husks in heavily raised threads of silver and gold.

*Length, 67 inches; width, 4½ inches.*

116—GOLD-EMBROIDERED CRIMSON VELVET LAMBREQUIN

*Spanish Renaissance*

Seven Vandyke points. Rich flame-crimson *ciselé* velvet. Enriched in appliqué yellow cloth-of-gold with highly conventionalized bouquets of flowers. Trimmed with gold galloon and deep fringe.

*Length, 126 inches; depth, 28 inches.*

117—ROSE-CRIMSON VELVET LAMBREQUIN *Gothic Period*

Seven Vandyke points; rare rose-crimson velvet with charming paler areas. Enriched in gold galloon of the period with scrollings terminating in fleur-de-lis motives and border. Trimmed with deep gold thread fringe.

*Length, 142 inches; depth, 23 inches.*

118—FOUR DRAP D'ARGENT VELVET LAMBREQUINS

*Genoese Seventeenth Century*

Scalloped at foot. Rose-crimson cut and uncut velvet, displaying bouquets of fine flowers on a cloth-of-silver ground.

*Respective sizes: Lengths, of two, 84 inches, (others) 60 inches and 72 inches; depth, 24 inches.*

119—TWO ROSE AND YELLOW BROCATELLE PORTIÈRES

*Italian Sixteenth Century*

Soft old-rose. Displaying rare infloretted bouquets of flowers amid scrollings. Finished at crown with scallop lambrequin. Trimmed with gold fringe.

*Length, 3½ yards; width, 1 yard 6 inches.*

120—TWO CRIMSON DAMASK PORTIÈRES

*Italian Renaissance Style*

Flame-red, two-toned silk. Woven with large highly conventionalized bouquets of varied flowers.

*Length, 2 yards 15 inches; width, 22 inches.*

121—REPOUSSÉ SILVER VASE

*By Tiffany*

Inverted pear-shape, with incurved neck and spreading stellate dome foot. Enriched on shoulder and neck with series of the backs of shrimps having enameled scales; lower portion with scrolling arabesques.

*Height, 6 inches.*

122—TWO REPOUSSE SILVER VASES

*By Tiffany*

Elongated inverted pear-shape, with short incurved mouth and scroll-waved round foot. One enriched with closely placed snails naturalistically wrought; the other with tortoises similarly placed.

*Height, 10 $\frac{3}{8}$  inches.*

ITALIAN AND OTHER BRONZES OF THE SEVENTEENTH AND  
EIGHTEENTH CENTURIES

129—TWO JEWELLED GILDED FIGURINES

*Renaissance Style*

“Robed Prophet.” With band of turquoise jewels around neck.

*Height, 5 inches.*

130—BRONZE FIGURINE

*Egyptian Second Century B.C.*

Quaint standing figure of a man, wearing long fool’s cap.

*Height, 5 $\frac{1}{4}$  inches.*

131—PAIR OF GILT BRONZE “CUPIDS”

One is winged and has the left raised and carries a quiver case. The other, masquerading as Mercury, wears a *peliasus* and holds a scroll in his right hand. Each is seated on an ebony plinth.

*Height, each, 4 $\frac{1}{2}$  inches.*

132—BRONZE ORNAMENT OR PAPERWEIGHT

Full-length figure of Eros, seated on the drapery of his pillowed couch, from which he has just risen. Soft patina.

*Length, 6 inches.*

133—PAIR BRONZE CLASSICAL BUSTS

Soft blackish patina. Mounted on marble pedestals.

*Height, complete, 9 inches.*

134—EIGHTEENTH CENTURY ITALIAN BRONZE STATUETTE

A paper weight modeled after the famous statue of the "Dying Gladiator" in Rome. On a white marble base.

*Height, 4 inches.*

135—SMALL ANTIQUE BRONZE BOWL

The body, fluted and supported by three griffins *couchant*. (Feet of one injured.)

*Diameter, 4 inches.*

136—FOUR GILDED BRONZE EWERS      *Italian Eighteenth Century*

Triangular, spirally fluted. Enriched with leaf motives and open scrolls.

*Height, 3¾ inches.*

137—PAIR OF EIGHTEENTH CENTURY ITALIAN BRONZE  
FIGURES OF WINGED GREYHOUNDS

Standing on their hind legs; their front paws supported on tree trunks.

*Height, 8½ inches.*

138—TWO GILDED BRONZE STATUETTES

*Italian Seventeenth Century*

"Angels." Kneeling figures voluminously robed. On oblong bases.

*Height, 4 inches.*

139—TWO BRONZE STATUETTES

*Italian Renaissance*

"Sphinxes." Conventional winged, standing figure. Deep, brown-black patina.

*Length, 4 inches.*

140—BRONZE BUST

*Græco-Roman*

"Venus." Wearing hair confined by a fillet and low-cut robe. Rich green patina.

*Height, 4¼ inches.*





141—ITALIAN EIGHTEENTH CENTURY GILT BRONZE GROUP:  
“THREE ANGEL HEADS”

One placed higher than and between the other two. The wings extended. The *motif* is clearly derived from Raphael's “Sistine Madonna.” On a red velvet mount.

*Width, 7½ inches.*

142—BRONZE HEAD OF BACCHUS

*By Apolloni*

A youthful Bacchus wearing a chaplet of gilded vine leaves in his hair. Dull greenish patina. Signed, “A. Apolloni. Roma.” On round *rosso-antico* marble pedestal with square black base.

*Height, 10 inches.*

143—ITALIAN EIGHTEENTH CENTURY BRONZE HEAD OF A  
CHERUB

With curly hair and outspread wings. Clearly derived, but not copied, from Raphael. On a red velvet mount.

*Height, 6½ inches.*

144—TWO GILDED BRONZE FIGURINES *Directoire Period*

Graceful lightly draped figure of nymph wearing a garland of roses on her brow; finished in golden-green bronze and seated on gilded rustic tree stump. On statuary marble circular molded base, with bronze moldings and feet.

*Height, 11¾ inches.*

145—PAIR OLD BRONZE CANDLESTICKS

Spindle standards entwined by vines chiseled in low relief on a stippled ground, and surmounted by three goats' heads and bunches of grapes in high relief, the whole supported by ramping lions holding in their claws ball feet.

*Height, 12 inches.*

146—BRONZE AND STEEL COFFRET *Flemish Seventeenth Century*

Oblong, with arched, hinged cover. Enriched with all-over open leaf scrollings and strap arabesques. On ball feet.

*Height, 5 inches; length, 6½ inches.*

147—ITALIAN BRONZE STATUETTE

Figure of a mermaid with bifurcated tail, a chaplet of ivy leaves in her hair, which streams in the wind as she rides across the waves. Deep rich brown back patina. The waves represented by modeled composition in ivory.

*Total height, 12½ inches.*

148—GILDED BRONZE STATUETTE *French Eighteenth Century*

"Cupidon." Seated, declaiming; broadly chiseled. Very fine patina.

*Height, 12¾ inches.*



149—TWO GILT BRONZE FIGURES OF ANGELS

The Angels are winged. One looks upward, the other downward. Each is enveloped in a flowing drapery. Placed on a red velvet easel.

*Height, 10 inches.*

150—BRONZE FIGURE

*Directoire Period*

"Stork and Serpent." A serpent is coiled round the leg of a stork that stands on the back of a tortoise. On square block marble base.

*Height, 9 inches.*



151—EIGHTEENTH CENTURY ITALIAN BRONZE DOOR  
KNOCKER

The head of a Satyr grasping from behind the horns of a bull. The hind quarters of the Satyr terminate in acanthus leaves. Placed on a red velvet mount.

*Height, 10 inches.*

152—PAIR OF OLD ITALIAN GILT BRONZE "CENTAURS"

The male holds Pan pipes to his mouth. The female has cymbals in her extended hands. On an oval Siena marble base.

*Height of each figure, 8 inches.*

*Height of each base, 1½ inches; width, 10 inches.*





153—EIGHTEENTH CENTURY ITALIAN BRONZE PLAQUE, OR  
PANEL: "A BANQUET OF THE GODS"

Around a table, on which are seen plates with various fishes, are seated the principal Divinities of Olympia. In the center are seen Diana and Apollo; at the left are Pluto, a Nereid and Neptune, and at the right, Mercury, Mars and Venus. The personage seated in front, whom Apollo points out to Jupiter, seen in the clouds with his eagle, is unidentified. From the far distance, at the left, advance two personages in long robes, while Jupiter descends from the clouds. On a red velvet mount.

154—PAIR SILVER AND GILT WALL PLAQUES

Medallions of Joseph and Mary at half-length, surrounded by cherubim.

*Length, 10 inches.*

155—ITALIAN BRONZE MORTAR

With tapering sides, each of which is ornamented with an escutcheon flanked by ribbons; one, charged with an emblematic device of a Cross placed above three *cime* and the other uncharged. Loop handles, formed of acanthus leaves. The rim and base decorated with classical designs.

*Height, 7 inches; diameter at neck, 8½ inches.*

156—BRONZE STATUETTE

Standing figure of Caesar, in chiseled armor, right hand upraised, gripping his sword. Blackish patina. On oval gray marble base.

*Height, 10½ inches.*

157—BRONZE STATUETTE

Full-length figure of a female standard bearer. Poised on her right foot, she holds in her extended hands an unfurled banner.

*Height, 11½ inches.*

158—PAIR OF ITALIAN BRONZE ANGELS

Winged and wearing a gilt drapery, full length, and on a plinth covered with red velvet.

*Height, 11 inches; plinth, 4 inches.*

159—GILDED BRONZE FRAME

*Italian Renaissance*

Molded oval frame. Enriched with heads of *amorini* at quarters, interrupted by leaf-scrolled apertures for miniatures. Shell motive for suspension.

*Height, 9¼ inches.*

160—CHINESE BRONZE CENSER

*Ming Period*

Oblong, with flanged covers, upright lug handles; similarly flanged canted dome cover having square apertured terminal. Enriched with archaic animalistic scrollings. Black patina. On high round legs and carved stand.

*Height, 6⅝ inches.*



161—CHINESE CLOISONNÉ VASE

*Ming Period*

Square bottle-shape; enriched on turquoise-blue grounds with bandings of cloud scrolls interrupting scrolling floral panels, leaf motives and "Show" marks. Rudimentary appliqué T'ao-t'ieh ogre-head and ring handles. Mounted in *cuivre doré* with gadroon and ribbon moldings at crown, egg and dart moldings at foot with chimeric dragons as feet.

162—ITALIAN CUIVRE DORÉ STRIKING TABLE CLOCK

*Seventeenth Century*

Rectangular, enriched with rare strap arabesque scrollings, fruit and satyr masks. Supported by caryatids at corners and harpies at foot. Pierced dome cover similarly adorned to body, with scrolled harpies at corners; surmounted by figure of a warrior. Two extra engraved dials.

*Height, 12½ inches.*

163—CHISELED CUIVRE DORÉ TABLE CLOCK *Italian Renaissance*

Architectural Temple form. Rectangular, with scrolled openwork dome having sphinxes at four corners and surmounting figure of a youthful warrior. Supported on demi-nymphs and enriched Ionic pilasters. The panels adorned with masks and finely arabesqued floral scrollings; engraved steel dial. Spreading molded base broken round pilasters and there resting on the backs of four sphinxes.

*Height, 12½ inches.*



164—PAIR OF ANTIQUE BRONZE STATUETTES OF “VENUS”

Each is standing and leaning forward. One, with a tall amphora at her right side, holds a drapery in her right hand. The other is attaching the sandal on her left foot; a dolphin encircles the fountain at her left side.

*Height, 7 inches.*

165—PAIR FLORENTINE GILT BRONZE ANIMAL STATUETTES

Lions seated on their haunches, and guarding shields each with a different device.

*Height, 8½ inches.*





166—TWO BRONZE FIGURINES

*Italian Eighteenth Century*

"Apollo and Daphne." Apollo standing with body swaying somewhat in lassitude after his discomfiture in his race with Daphne; his mantle has not been resumed, one end being gathered in left hand, the other thrown over shoulder; behind him partially seen is a symbolic stump of laurel tree. Daphne swaying, but with different emotion to Apollo, for she hesitates to cast aside her robes in order to be unfettered in her escape from her unwelcome lover, Apollo. Her long hair, so often referred to in her race, falls over one shoulder to her breast. Original rich black patina, with gray-yellows on high lights.

*Heights, 13½ inches and 13 inches.*

167—TWO ANTIQUE BRONZE STATUETTES

Venus, standing nude, with right leg advanced and her left arm raised.

Hereules, his left leg advanced. With both his hands he holds his club under his left arm. Standing nude. On ebonized plinth.

*Height of statuettes, each, 10 inches.*

168—TWO BRONZE CANDLESTICKS

*Italian Renaissance*

Balustered shaft, with urn-shaped socket. Enriched at crown with three *amorini* heads above gadroonings and lobed oval medallions, below center with three seated *putti* and scroll-bracketed masks. On open scrolled and festooned tripod base having seated demi-*putti* over the arched feet.

*Height, 12 inches.*

*(Illustrated)*

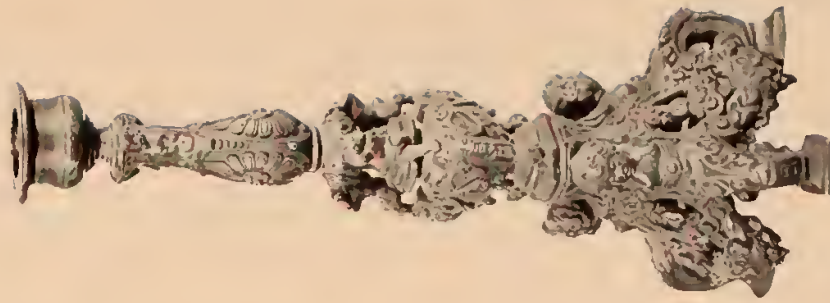
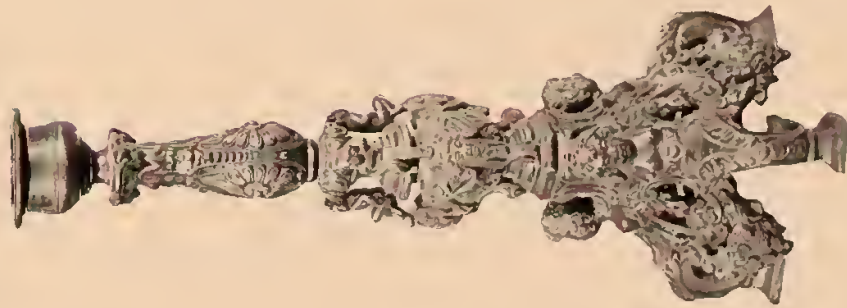
169—EIGHTEENTH CENTURY ITALIAN BRONZE BUST:  
"JULIUS CAESAR"

In classical tunie with a drapery fastened with a brooch on the right shoulder. The head turned slightly toward the left; the face wears an earnest expression. He is crowned with a laurel wreath. Name inscribed below the bust. Placed on a hollow mottled red porphyry and yellow Siena marble pedestal.

*Height of bust, 12½ inches; of base, 9 inches.*

This bust was made after a sixteenth century model. There are many of them extant from this period. Among them there are those by Alessandro Vittoria in Venice, by Ludovico Lombardi in the Lichtenstein Gallery in Vienna, etc.

*(Illustrated)*



No. 168—TWO BRONZE CANDLESTICKS (*Italian Renaissance*)

No. 169—BRONZE BUST OF CAESAR (*Italian Eighteenth Century*)

170—ANTIQUE ITALIAN BRONZE STATUETTE

An Amazon, in close-fitting dress and *feminalia*. Holding a spear, the butt end of which rests on a helmet that lies on the ground. On a carved and gilt base of later period.

*Height, 10½ inches; of base, 3½ inches.*

171—SIXTEENTH CENTURY ITALIAN BRONZE EWER

Grooved neck and stem, and grooved and curved handles which terminate in a mask. On the front a spout formed of the upper part of a winged, fantastic creature.

*Height, 15 inches.*

*From the Bardini Sale, 1918.*

172—PAIR OF ITALIAN BRONZE FIGURES

The male figure stands erect, his right hand on his hip; his mantle falls from the left shoulder on to the left forearm. A tree-trunk by his right side. The female figure, in great part draped and gathering up the drapery in her left hand; her right hand is across her breast.

*Heights, 13¼ and 12¾ inches.*

173—ANTIQUE BRONZE ALTAR CANDLESTICK

Slender in form and on a eurved tripod base; provided with an urn cup and a saucer. Wired for electricity.

*Height, 4 feet 10 inches.*

174—PAIR OF ANTIQUE BRONZE HALF-FIGURE STATUETTES OF CUPIDS

Their hands raised above their heads.

*Height, 18½ inches.*

# SECOND AFTERNOON'S SALE

THURSDAY, APRIL 5, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CATALOGUE NUMBERS 191 TO 343, INCLUSIVE

---

## BEAUTIFUL SAXE AND SÈVRES PORCELAIN OF THE EIGHTEENTH CENTURY

### 191—DECORATED SAXE PORCELAIN BONBONNIÈRE

*Eighteenth Century*

"White Mouse." Cover hinged at base; painted with cat and mouse; interior painted with flowers. Mark: crossed swords.

*Length, 2¼ inches.*

### 192—TWO SAXE PORCELAIN FIGURINES

*Eighteenth Century*

"Recumbent Lions." Heads toward the ground, anticipating the approach of an enemy. Fine broad modeling. Rich ivory-white glaze.

*Length, 27⁄8 inches.*

### 193—SÈVRES BISQUE PORCELAIN GROUP

*Eighteenth Century*

"Leda and the Swan." Lightly draped graceful figure standing before rushes and the swan.

*Height, 10 inches.*



194—DECORATED SAXE PORCELAIN BONBONNIÈRE

*Eighteenth Century*

"Recumbent Dog with Suckling Puppy." Hinged cover at foot, painted with scrollings.

*Length, 2¾ inches.*

195—DECORATED SAXE PORCELAIN GROUP *Eighteenth Century*

"Three Cupidons Frolicking." One stands at left, one reclines about center; the other kneels at right, holding sprigs of ivy leaves. On rocaille scrolled rustic base. Mark, crossed swords in blue under base.

*Height, 3⅝ inches.*

196—DECORATED HOCST PORCELAIN FIGURINE

*Eighteenth Century*

"The Tired Strolling Player." Seated asleep, her head fallen on her arm; she wears a garden hat and has a mandolin by her side. On irregular rustic base. Mark, blue wheel under glazed foot.

*Height, 4¼ inches.*

197—TWO DECORATED CHELSEA PORCELAIN JARDINIÈRES  
AND TRAYS

Flaring oblong body with blue, round laced bamboo corners and scrolled rustic handles. Tray with same contour as jardinière. Finely enriched with birds and flowers and gilded blue borders.

*Height, 5½ inches.*

198—TWO DECORATED SAXE PORCELAIN FIGURINES

*Eighteenth Century*

"Youth and Maiden." Standing, attired in fancy costume. He wears a Persian turban, flowered pink robe, yellow mantle and high boots; she, a turbaned cap and a long rose mantle over a florally brocaded yellow dress, and carries a flower in her right hand. On blossomed, domed-round ivory bases. (Turban and cap chipped.)

*Heights, 4¾ and 4⅞ inches.*

199—FOUR SÈVRES BISQUE PORCELAIN BUSTS

*Eighteenth Century*

"The Seasons." Spring, a young nymph with flowers in her hair; Summer, a nymph with wheat in her hair; Autumn, Bacchic youth with ivy; Winter, bearded old man with drapery over head and shoulders. Royal blue and gold square pedestals. Mark, two crossed L's enclosing F; date 1758.

*Height,  $4\frac{7}{8}$  inches.*

200—DECORATED SAXE PORCELAIN GROUP *Eighteenth Century*

"Cupidon and Psyche." Little Psyche, seated, wears low-cut yellow bodice and flowered skirt and carries a garland of small flowers. Cupidon reclines on her lap making love to his erstwhile mistress. On gilded rocaille scrolled

*Height,  $5\frac{1}{8}$  inches.*

201—TWO DECORATED PORCELAIN FIGURINES

*Eighteenth Century*

"Flora and Ceres." Graceful standing figure of Flora bearing a basket of flowers under right arm and wearing pink and green mantle over ivory brocade robes. Ceres bearing sheaf of wheat over right shoulder, attired in green and pink robes; a spray of forget-me-nots in her left hand. On gilded square bases. Mark, scrolled X coronetted over a staff.

*Height,  $5\frac{1}{2}$  inches.*

202—TWO SAXE PORCELAIN GROUPS

*Eighteenth Century*

"Swans with Cygnets." Carefully modeled. Fine white glaze, with bills and feet painted black, pink and brown. On round rustic base. Mark, violet triangle under foot. (One wing restored.)

*Height,  $5\frac{1}{2}$  inches.*

203—TWO DECORATED PORCELAIN FIGURINES

*Eighteenth Century*

"Autumn and Winter." Autumn, a standing figure of a Bacchic youth, his left arm upraised crushing a bunch of grapes into a cup held in right hand and wearing a tiger skin round loins. Winter, a lean old bearded man, standing before a flaming urn and drawing a pink-lined green mantle round himself. On gilded square base. Mark, a coronetted and scrolled X with central staff.

*Heights,  $6\frac{1}{2}$  and  $5\frac{1}{4}$  inches.*



204—DECORATED HOCIST PORCELAIN FIG-  
URINE

*Eighteenth Century*

"The Perfume Vender." Standing figure, attired in yellow and blue dress. He carries a box in front, slung from the shoulders and cries his wares, holding one of the bottles aloft, pointing grandiosely to its quality. On green rustic base. Mark, blue wheel under foot. (Restored.)

*Height, 7½ inches.*

*(Illustrated)*

205—TWO DECORATED SAXE PORCELAIN VASES, MOUNTED  
IN CUIVRE DORÉ

*Eighteenth Century*

Cylindrical, painted with sprays of flowers and winged insects. Supported by two birds and floral wreath in relief, naturally colored. Mounted in *cuivre doré* with upright scrolled handles and scrolled base of leafage, blossoms and rocaille motives.

*Height, 9 inches.*

206—DECORATED SAXE PORCELAIN GROUP *Eighteenth Century*

"Alsatian Peasants Dancing." An animated youth attired in green hat, lavender coat, yellow shorts and blue rosetted white stockings, wildly swirls his loving partner round in a country dance. She is costumed in a frilled blue low-cut bodice, flying white apron and brocaded skirt. On rustic base. (Restored.)

*Height, 57/8 inches.*

207—DECORATED HOCIST PORCELAIN GROUP

*Early Nineteenth Century*

"Boy with Dog." Standing figure, attired in sprigged ivory coat, blue shorts and mottled gray hat, vigorously pulling dog's tail; the dog seemingly enjoying the fun. On irregular green rustic base. Modeled by Dahl. Mark, blue wheel and D under foot.

*Height, 61/8 inches.*

208—DECORATED HOCIST PORCELAIN  
FIGURINE *Eighteenth Century*

"The Naturalist Humboldt." Standing figure of man wearing gray coat, pale yellow shorts, black hat and shoes, showing a portfolio of drawings, which is open at a landscape view in which is a stag. On irregular round green rustic base. Mark, blue wheel under foot. (Restored.)

*Height, 8 $\frac{7}{8}$  inches.*

(Illustrated)



209—BISQUE PORCELAIN GROUP

*By Daumont; French Eighteenth Century*

Busts of a garlanded and chapleted lover and his mistress, in fond embrace. On dove marble round pedestal, enriched with *cuivre doré* molding and chain festoons. Square base.

*Height, 9 inches.*

210—DECORATED FRANKENTHAL PORCELAIN GROUP

*Eighteenth Century*

"Venus and Adonis." Lightly draped figures, Venus with her left arm resting on the huntsman's shoulder and her right extended over his left, as if to dissuade him from his adventures. On guilloché motived round base. Mark, coronetted monogram T.C.

*Height, 9 $\frac{1}{4}$  inches.*

211—DECORATED SÈVRES JARDINIÈRE

*Eighteenth Century*

Oval, with beautiful turquoise grounds; gilded with scrolled valance and two oval medallions in reserve, painted with gay-plumaged birds in landscapes. Mounted in *cuivre doré* with gadrooned oval and square base; small lip. Loose metal lining. Mark, double L enclosing F. Date 1758.

*Length, 7 $\frac{1}{4}$  inches.*

212—DECORATED SAXE PORCELAIN GROUP

*Late Eighteenth Century*

"A Matron and Family." A young mother is seated in a scroll-back chair attired in lawn hood, low-cut brocaded ivory dress, tenderly holding her crying baby girl on her knee; the child wears a flowered black cap and sprigged yellow dress. A small elder sister sits on a stool at left trying to amuse her little sister, blowing a whistle; she is costumed in a white apron over a brocaded pink dress. (Slightly restored.)

*Height, 6 $\frac{5}{8}$  inches.*

213—DECORATED SAXE PORCELAIN GROUP

*Late Eighteenth Century*

"A Mock Marriage." Cupidon, attired in ermined lavender cloak, is seated at right and officiates at the ceremony. A Court lady stands about center while a cavalier in green, lavender and yellow costume is kneeling before her. Diana appears behind the group. Scrolled *cuivre doré* base. Mark, crossed swords in blue. (Restored.)

*Height, 8 $\frac{1}{2}$  inches.*

*(Illustrated)*

214—DECORATED CHELSEA PORCELAIN GROUP, MOUNTED  
IN CUIVRE DORÉ

*Eighteenth Century*

"The English Lovers." Seated in intimate conversation, taking snuff. The beau, who wears ivory coat, blouse, black breeches and rosetted shoes, chucks his mistress under the chin. The belle is attired in a Dolly Varden cap, flowered Watteau bodice and train over yellow panniers. Mounted in Louis XV style *cuivre doré* oval base of rocaille, leaf and strap scrollings forming feet at irregular intervals. (Restored.)

*Height, 6 $\frac{3}{4}$  inches.*

*(Illustrated)*

*(Companion to the following)*

215—DECORATED CHELSEA PORCELAIN GROUP, MOUNTED  
IN CUIVRE DORÉ

*Eighteenth Century*

"The Spanish Lovers." A toreador, attired in white blouse, lavender coat and rosetted black shorts, sits at right embracing the mistress of his heart, who is costumed in a low-cut flowing ivory robe with a yellow brocaded mantle loosely folded round her. Mounted with *cuivre doré* base similar to preceding. (Foot restored.)

*Height, 7 $\frac{1}{2}$  inches.*

*(Illustrated)*

*(Companion to the preceding)*





213



214



215

No. 213—DECORATED SAXE PORCELAIN GROUP  
(*Late Eighteenth Century*)

Nos. 214-215—DECORATED CHELSEA PORCELAIN GROUPS,  
MOUNTED IN CUIVRE DORE (*Eighteenth Century*)



216—DECORATED SAXE PORCELAIN GROUP

*Late Eighteenth Century*

"Mephisto and Marguerita." The charming subject, wearing frilled low pink bodice and flowered ivory skirt, is seated on a bank; she holds a pierrette mask on her lap with her right hand and pulls at the false white beard of Mephisto with her left hand. Mephisto at right, attired in red habit and long black cloak, bends over adoring her. On blossomed irregular oval base.

*Height, 6½ inches; length, 6⅞ inches.*

*(Illustrated)*

217—TWO DECORATED DERBY FIGURINES *Eighteenth Century*

"She Stoops to Conquer." Youth and maiden, declaiming as characters in Goldsmith's brilliant comedy. He is attired in deep rose coat, blue flowered vest and yellow shorts; she in pink flowered panniered skirt and deep rose bodice. On gilded scrolled round base. Mark, crowned D under foot.

*Heights, 7¼ and 6⅞ inches.*



218—DECORATED SAXE PORCELAIN GROUP, MOUNTED IN  
CUIVRE DORÉ

*Eighteenth Century*

"Cupidon and Psyche." Cupidon lightly draped in yellow brocade; Psyche with a red mantle, standing on a flower-strewn scrolled oval roccaille base. Mounted in *cuivre doré* with leaf-scrolled plinth. (Restored.)

*Height, 8¾ inches.*

219—DECORATED SÈVRES PORCELAIN DISH, MOUNTED IN  
CUIVRE DORÉ

*Eighteenth Century*

Oval. Rich turquoise-blue grounds, reserved with two oval cartels painted with pheasants in landscapes and enriched with gilded scrollings and lattice lambrequin. Mounted in *cuivre doré* gadrooned lip and similar oval foot with oblong base. Mark, two L's enclosing F; date 1758.

*Height, 4½ inches; length, 7¼ inches.*



220—TWO DECORATED SAXE PORCELAIN FIGURINES

*Eighteenth Century*

“Shepherdesses from the Court.” Both are attired in flowered brocade costumes; one has a lawn hood, the other a flat hat. Each standing before a tree trunk, a lamb nearby; on blossomed and scrolled rocaille base. Marcolini period. (One base restored.)

*Heights, 9¾ and 9 inches.*



221—TWO DECORATED SAXE PORCELAIN FIGURINES,  
MOUNTED IN CUIVRE DORÉ

*Eighteenth Century*

“Little Lads Singing and Dancing.” Chinoiserie, wearing flowing pale yellow robe, flowered mantle and green leaf hat. One with left, the other with right, red-shod foot raised. On rustie base. Mounted in *cuivre doré* with molded round base serolled with leafage and blossoms forming feet.

*Height, 9¾ inches.*



222—TWO DECORATED SAXE GROUPS, MOUNTED IN CUIVRE  
DORÉ

*Eighteenth Century*

"America and Africa." In the first is a Cupidon carrying an orb and sceptre, symbolic of the sovereignty of the world; nearby, an Indian lad wearing feathered head-dress and wampum belt, holding a parrot and seated on the back of an alligator. In the second, another Cupidon, who holds aloft a crescent moon and flambeau, is embracing a Numidian seated on a lion's back, driving the animal by a bridle. The Numidian wears a tusked elephant's mask on his head. Mounted in *cuivre doré* with molded round base having open panels enriched with laurel festoons pendent from four leaf trusses at quarters. (Restored.)

*Heights, 12 $\frac{1}{8}$  and 11 $\frac{1}{4}$  inches.*

*(Illustrated)*

223—TWO PORCELAIN VASES, MOUNTED IN CUIVRE DORÉ

*Louis XVI Period*

Apple-green pear-shaped body, with high round molded base. Mounted in finely chiseled *cuivre doré* with leaf and pineappled cover, which reversed forms a candle socket, ivy garlanded looped handles, scrolled tripods terminating in hoof-feet, base with laurel wreath, pierced molding, lyre motives and button feet. Mark S.B. in monogram under foot in blue.

*Height, 10 $\frac{1}{2}$  inches.*



No. 222.—TWO DECORATED SAXE GROUPS, MOUNTED IN CUIVRE DORÉ (*Eighteenth Century*)

224—DECORATED SÈVRES PORCELAIN ÉCUELLE

*Eighteenth Century*

Low round cup, with double entwined and gilded ivory handles, dome cover, with gilded looped leaf-spray handles and large oval boat-shaped tray. Enriched on rich turquoise-green grounds with gilded scrolled valance and reserved cartels enclosing pastoral subjects of "Juveniles Playing and Resting," after Boucher by Chabry. The gilded valance and scrollings by Drand. Marks, double L's enclosing X; date 1775; Ch and M6.

*Height, 5 $\frac{1}{8}$  inches; length, 8 $\frac{7}{8}$  inches.*

*(Illustrated)*

225—TWO TURQUOISE-GREEN SÈVRES JARDINIÈRES,  
MOUNTED IN CUIVRE DORÉ

*Eighteenth Century*

Oval, with incurved scalloped flutings at lip, reserved gilded scrolled acanthus-leaf handles and scroll gilded base. Deep turquoise-green grounds, reserved with cartels painted with African pheasants, quail, Cayenne penguins and heron; the small flanking cartels with butterflies. Mounted in Louis XV *cuivre doré* with open leaf and rocaille scrolled base having beautifully scrolled feet. Marks, impressed 14B on one; the other, crossed double L's enclosing two E's. Date 1780.

*Height, 7 inches; length, 11 $\frac{5}{8}$  inches.*

*(Illustrated)*



224



224



225



225

No. 224—DECORATED SÈVRES PORCELAIN ÉCUELLE  
(*Eighteenth Century*)

No. 225—TWO TURQUOISE-GREEN SÈVRES JARDINIÈRES  
MOUNTED IN CUIVRE DORÉ (*Eighteenth Century*)

226—DECORATED SÈVRES PORCELAIN COVERED CENSER,  
MOUNTED IN CUIVRE DORÉ *Eighteenth Century*

Oviform, with dome cover. Enriched on turquoise-blue grounds with two reserved oval cartels on body painted with "Lovers in Watteau Costumes," rare flowers, gilded rocaille and acanthus-scrrolled bandings. Two similarly painted kidney-shaped cartels on cover. Mounted in *cuivre doré* with lion-headed and tasseled ring handles, open fluted pedestaled base bound with laurel wreath and berries, arched feet, collar at lip and pineapple terminal. Mark, double L's enclosing V. Date 1774.

*Heights, 16¼ inches; width, 12 inches.*

*(Illustrated)*

227—TWO SÈVRES TURQUOISE-BLUE CACHE-POTS, MOUNTED  
IN CUIVRE DORÉ *Eighteenth Century*

Deep bowl-shape, with gilded molded lip, foot and leaf-scrrolled handles. Enriched with two reserved oval medallions finely painted with bouquets of rare flowers and fruit. Rich turquoise-blue grounds, with gilded wreaths to medallions gracefully scrrolled and festooned to and under handles. Mounted in *cuivre doré* with Louis XVI foot having pearl-motived and laurel garland guarding panels of pierced acanthus rinceaux; leaf and claw feet. Marks, Sèvres, crossed double L's, two K's at right and Y at left in blue under glazed foot. Date 1788. Painter probably Xrowet.

*Total height, 6 inches.*

*(Illustrated)*





226



227



227

No. 226—DECORATED SÈVRES PORCELAIN COVERED CENSER  
MOUNTED IN CUIVRE DORÉ (*Eighteenth Century*)

No. 227—TWO SÈVRES TURQUOISE-BLUE CACHE-POTS  
MOUNTED IN CUIVRE DORÉ (*Eighteenth Century*)

228—ROYAL BLUE SÈVRES EWER AND BASIN

*French Eighteenth Century*

Pear-shaped, with molded lobed foot, leaf-scrolled handle and lip. Enriched with two reserved oval medallions occupied by beautifully painted bouquets of rare varied flowers. Exquisite royal blue grounds, adorned with oak and laurel wreaths and palm branches etched with gilding and wreathing the medallions. Gilded ivory lip, foot and handle. Basin boat-shaped, with waved rim having oval central reserved medallion bearing a basket of similarly minutely painted flowers and two reserved double-lobed cartouches of sprays of flowers at ends, on cavetto and lip. These are very gracefully wreathed and festooned with gilding in the manner of the ewer. Marks, Sèvres Crossed double *L*'s enclosing D.D. and lugged diagonally placed Maltese cross under, in blue under glaze of foot. Date 1781.

*Height of ewer, 9¼ inches; length of basin, 14⅛ inches.*

*(Illustrated)*



No. 228—ROYAL BLUE SEVRES EWER AND BASIN  
(*French Eighteenth Century*)

229—TWO SAXE PORCELAIN FIGURINES, MOUNTED IN  
CUIVRE DORÉ . *Eighteenth Century*

White swans resting among green rushes, their heads facing out to left and right in expectant attitude. Rich translucent ivory glaze, with the plumage exceptionally well rendered. Careful vigorous modeling. Mounted in *cuivre doré* with Louis XV oval bases, enriched rocaille scrollings and leaf-scrolled feet. (Both restored.)

*Heights, 12½ and 12⅞ inches; widths, 9⅞ and 9 inches.*

*(Illustrated)*

230—DECORATED SAXE PORCELAIN FIGURINE, MOUNTED  
IN CUIVRE DORÉ *Eighteenth Century*

"Lion." Disturbed by a distant object, he lashes his tail, his ears are pricked up, and mouth open showing his teeth. The fur is indicated in red brown.

*Height, 8 inches; length, 13 inches.*



No. 229—TWO SAXE PORCELAIN FIGURINES, MOUNTED IN  
CUIVRE DORÉ (*Eighteenth Century*)



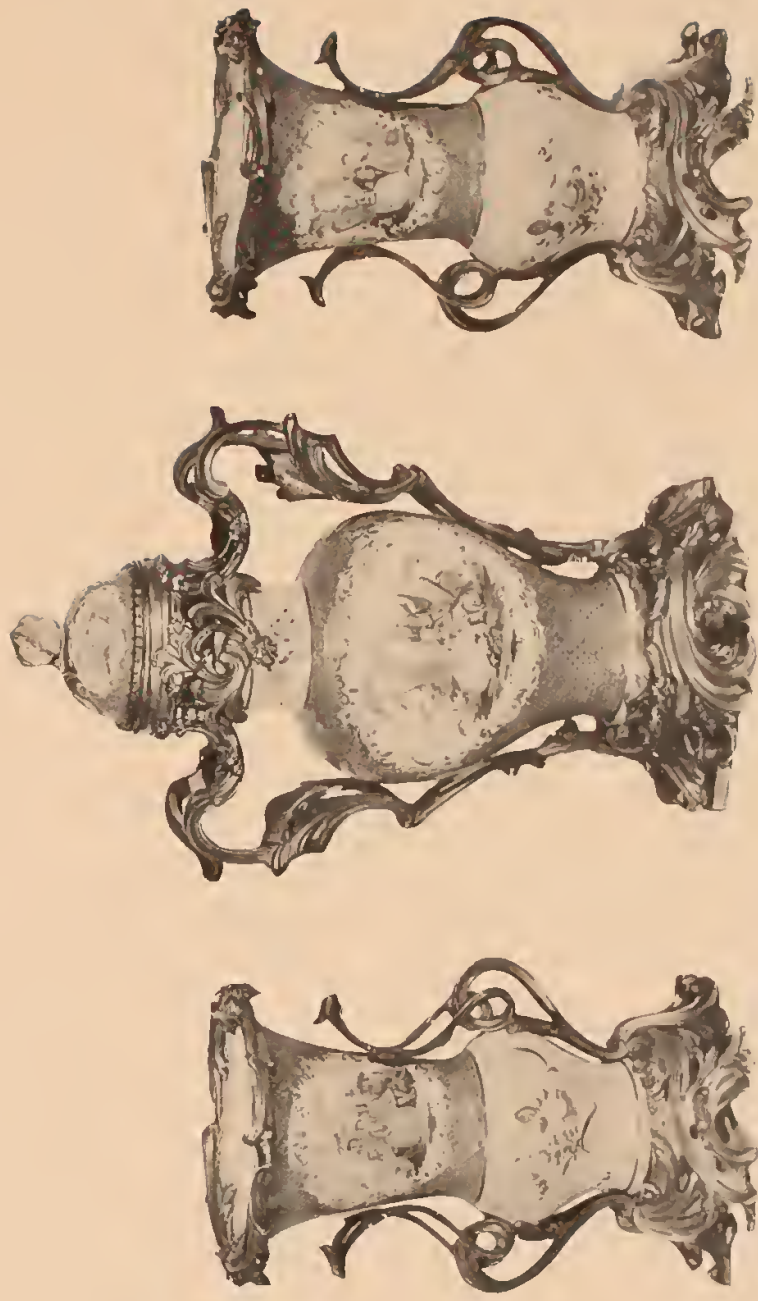
231—DECORATED LAVENDER PINK PORCELAIN SAXE GARNITURE, MOUNTED IN CUIVRE DORÉ

*Eighteenth Century*

Consisting of two beakers and covered vase. Beaker with two floral garlanded reserved cartels, one daintily painted with pastoral group of figures illustrating an episode from an "Italian Comedy": the other with fowl in landscape. Minutely imbricated grounds of lavender-pink and crimson touched with gilding; pear-shaped ivory body, with bouquets of rare flowers. Inverted pear-shaped vase, with two reserved cartels, collar and domed cover having two cartouches and rosebud terminal. The cartels on body painted with similar subjects to beaker; cover cartouches with fowl; grounds enhanced with similar lovely imbrications to beakers. Mounted in Louis XV *cuivre doré* with rocaille leaf and blossom scroll rim to beaker, double scrolled open handles and pierced rocaille and leaf base. The vase with leaf-scrolled pierced collar, connected with similar double scrolled handles as beakers and rocaille base. Marks, double swords of Meissen on one beaker in blue under glaze of foot.

*Heights, 10 and 14 inches.*

*(Illustrated)*



No. 231—DECORATED LAVENDER PINK PORCELAIN SAXE GARNITURE, MOUNTED IN CUIVRE DORÉ  
(*Eighteenth Century*)



232—SAXE PORCELAIN CLOCK, MOUNTED IN CUIVRE DORÉ

*Louis XV Period*

Two seated figures of male and female musicians, evidently characters from an Italian comedy, within a boscage of flowers, are supported and arbored by scrollings of rocaille and leafage in finely chiseled *cuivre doré*. The arbor sustains a round porcelain dial; inscribed "Le Loutre, à Paris." Glass case for same.

*Height, 18½ inches; width, 14 inches.*

233—TWO CHINESE PORCELAIN JARDINIÈRES *Ch'ien-lung*

Square tapering body, on short feet. Decorated in colored enamels with figures of devotees, variously mounted or seated among attendants. On carved stands.

*Total height, 11 inches.*

234—CHINESE PORCELAIN JAR *K'ang-hsi*

Inverted pear-shape, with spreading foot. Painted in rich enamels with figures of six Chinese maidens enjoying rural pleasures, cloud scrolls, waterfall and valanced brocade border at mouth. Carved wood cover.

*Height, 13 $\frac{1}{8}$  inches.*

235—TWO CHINESE PORCELAIN JARDINIÈRES

Tapering hexagonal shape; enriched with groups of Chinese personages enjoying the pleasures of the country; executed in rich enamels on white glaze. On carved stands.

*Total height, 13 $\frac{3}{8}$  inches.*

236—TWO CHINESE PORCELAIN JARS, MOUNTED IN CUIVRE DORÉ *Eighteenth Century*

Oviform, with mellow chocolate grounds, reserved with medallions of pink lotus blossoms, peonies and prunus in enamels. Mounted in *cuirre doré*, partially oxidized in silver, with gadroon moldings at crown and foot, domed and bracketed covers having cusped acanthus-leaf vase terminals.

*Height, 13 $\frac{1}{2}$  inches.*

236A—CHINESE PORCELAIN JARDINIÈRE ON CARVED STAND

Square tapering body, with cauted corners. Enriched key pattern and *j'ui* bandings in enamel. Loose metal lining. Stand with shaped legs enriched with leafage.

*Total height, 12 $\frac{7}{8}$  inches.*

MAJOLICA AND FAIENCE OF THE SIXTEENTH,  
SEVENTEENTH AND EIGHTEENTH CENTURIES

237—TWO FAIENCE APOTHECARY JARS

*Italian Eighteenth Century*

Incurved beaker; enriched with large floral motive and scrolling acanthus leaves in green, yellow and reserved white on cobalt-blue grounds.

*Height, 9½ inches.*

238—TWO FAIENCE DRUG POTS OR APOTHECARY JARS

Tapering sides, and decorated with yellow flowers set among blue, green and yellow floral designs. Bands of the same colors round the rim and base.

*Height of one, 9½ inches; of the other, 9 inches.*

239—TWO SIXTEENTH CENTURY ITALIAN DRUG POTS

Cylindrical in shape. One decorated with waving geometrical and foliage designs in yellow, blue, green, brown and white. The head of a warrior, seen in profile to the left, above the horizontal band, which is inscribed: "Dia Penedio." The other ornamented with floral and geometrical patterns of like color. The head of a woman above the band, which is inscribed: "RITRUSA."

The horizontal band is inscribed: "Hyera. Cogodion."

*Each: Height, 10½ inches; diameter at top, 4 inches.*

*Bought from Lowengard, Paris.*

240—TWO SIXTEENTH CENTURY ITALIAN FAIENCE APO-  
THECARY JARS

Decorated with blue flowers. One is inscribed in a *cartel*: "metri datuz." The other similarly ornamented in the *cartel*, but with the inscription: "dia rinamoni."

*Height, 10 inches each.*

*Bought from Ditta Darigo, Venice.*



241—LUSTRED RHAGES FAIENCE AMPHORA

*Early Seventeenth Century*

Oviform, with four small loop handles and relief-modeled festoons of rope motives on shoulder. Green glaze, with varied areas of silvery iridescence and incrustations from long interment.

*Height, 19½ inches.*



242—LARGE URBINO PLATE

The border is decorated with a male head among foliage and two pairs of *amorini*. In the center, Cupid is bound to a tree and his bow is held by a kneeling female figure; two others pelt him with flowers.

*Diameter, 16 inches.*



# AFTER RAPHAEL

## 243—URBINO WARE DISH (1546): "THE TAKING OF TROY"

A large dish, with sunk center. Men on horseback and on foot, in battle array, on low-lying ground on the bank of a river: others ride down from the Castle. Buildings on the far side of the river. Inscribed: "Roina di Troia, 1546. Fatto in Venezia in Chastello."

*Diameter, 21 inches; in a glass case, 25 inches high.*

*Formerly in the Andrew Fountaine (of Narford) Collection and sold June 17, 1884, No. 208.*

*In the collection of Lord Amherst, of Hackney, at Diddington Hall, Norfolk, and sold at Christie's, December 11, 1908, No. 14.*

*Bought from Lowengard, Paris.*

*Reproduced in color in H. Delange: "Recueil de Faïences Italiennes," 1879, Plate 80, and referred to at page 23 in the following terms: "We must say that it is the only work that we have met with, made in Venice, in Castello."*

*Redford: "Art Sales," 1888, Vol. I, page 383.*



# AFTER RAPHAEL

## 244—SIXTEENTH CENTURY TRILOBATE URBINO CISTERN, OR BASIN: "THE GODS ON OLYMPUS"

The curved rim is decorated with repeating volutes; a grotesque Satyr head forms each of the three handles. The inside is ornamented above with "The Gods on Olympus," with Mars in the foreground of the group. In the center, at the foot of Olympus, the waters divide; on the left is Venus, nude and with a lyre, at the head of a group of her attendants; from the right issue forth other maidens who are about to disrobe and bathe. The outside of the cistern is ornamented with Italian hill-top towns in a summer landscape. The foot is formed of lions' paws. Probably a work of Orazio Fontana. On a wood rest, contained within a case.

*Height, 11 inches; diameter, 16½ inches.*

*Sold out of the collection of Andrew Fontaine, of Norfolk, June 17, 1884, No. 82.*

## ORAZIO FONTANA

CIRCA 1545

### 245—URBINO FAIENCE VASE

The neck and upper side portion of the cylindrical vase are decorated with satyrs, dolphins and other fantastic creatures, variously employed and rendered in a ribbon-like design. In a cartouche a satyr and a nymph are seated. Below the horizontal band, formed of blue and yellow cross sections, is a wide field containing strange creatures of similar hue, set in a decorative plan. In the center is a quatrefoil containing a rocky landscape with a man and, seated behind him, a woman on horseback pursued by mounted soldiers. Left and right of this central *motif* is a small circular medallion with figures, seen in an azure field. Below a second horizontal band in a *cartel* is the inscription:

“Corre Amadis tras Gasinan y  
le hauia hurtado una Donzetta  
y si lascia defendida de otro  
Canebero. LXIII.”

On the reverse is, above, a medallion with the “Judgment of Paris.” Beneath the upper horizontal band is a quatrefoil, containing three warriors grouped in the center and two other soldiers in the left background, all seen in a hilly landscape. Below the second horizontal band is an oblong *cartel* inscribed:

“Despues de heridos en muchas  
partes se reconoçen Amadís y  
Galaor. LXII.”

This vase, which has a thin stem ornamented with fantastic animals, stands on a hexagonal base borne on claw feet. This base is detachable and is ornamented with egg and tongue patterns; it is set round with six framed panels of Renaissance invention, which are alternatively oval.

*Height, 26½ inches.*

*From the collection of the late Baron Adolphe de Rothschild, Paris.*

*Bought from Duveen Brothers.*

The subject of Amadis of Gaul, here represented, is derived from a romance of ideal chivalry which sets forth the “fairest and the best” of the heroes. This romance is the father of the innumerable lineage that sprang up in Spanish literature during the sixteenth century. It was perhaps composed in 1492-96. The first edition known was printed in 1508 and is the earliest version of the romance that has come down to us. France, Spain and Portugal have each been claimed as the cradle of this romance, the author of which was a Regidor of the most noble city of Medina del Campo.

*(Illustrated)*





BY ORAZIO FONTANA  
No. 245—URBINO FAIENCE VASE



## ORAZIO FONTANA

CIRCA 1545

### 246—LARGE URBINO BALUSTER VASE

The handles are each formed of two entwined serpents whose heads coil along the rim of the vase. Beneath each handle is a yellow winged head, and below each, again, is an oval compartment, ornamented in blue with a mythological scene. The main field is strewn with quaint mythological creatures and fantastic animals, set out in fanciful patterns. The circular medallion with a yellow ground, contained within a blue border, represents "The Building of the Tower of Babel": such another medallion on the reverse presents to us Shepherds with their flocks and other animals, i.e. "The Scattering of the People." Beneath the yellow horizontal band above the stem are four medallions spaced between weird creatures and birds. The round foot of the vase rests on a triangular base which on one side is inscribed:

FATTE IN URBINO IN BTEGA  
DI ORATIO FONTANA

## ORAZIO FONTANA

CIRCA 1545

### 247—URBINO BALUSTER VASE

For the most part similar in decoration to No. 246. The circular medallion sets forth in detail "The Building of Solomon's Temple"; another scene renders, on the reverse, "The Creation of the Kingdom of Judah." Inscribed on one side of the triangular base:

FATTE IN URBINO IN BO-  
TEGA D. ORATIO  
FONTANA

*Height, 21 inches.*

*From the collection of the late Adolphe de Rothschild, Paris, and the collection of M. Charles Stein.*

These two vases are said to have been at one time in the famous Spitzer Collection. They are dealt with at length in the *Gazette des Beaux Arts*, February, 1886, page 127, and reproduced at page 414: "In spite of the chronology and classification, two masterpieces quite at the beginning attract our attention; they are large Urbino vases and a pair; we shall give an engraving out of the text, so as best to set forth their form and decorative quality, their fine drawing, harmony of colour and variety, as well as the milky quality of the white enamel which serves as a background. Moreover, these two pieces bear the inscription . . .

Here, therefore, is an authentic work, if not of a celebrated potter, at least of his workshop, which can serve to fix attributions of pieces that may be similar or may have such decoration as we admire in the Bargello, in the Louvre or in other collections."

*(Illustrated)*



246



247

BY ORAZIO FONTANA

Nos. 246-247—URBINO BALUSTER VASES

248—MOUNTED CHINESE PORCELAIN VASE

*Ming*

Depressed baluster-shape; enriched in open relief with band of Taoist Immortals and attendants in center, large scrollings of peonies and open *ju'i* motives at base; glazed in greens, yellows, deep ivory and aubergine. Mounted in *cuirre doré* with leaf and husk enriched moldings at crown and base; supported on finely scrolled acanthus leaves and husks.

(*Illustrated*)

249—TWO SIXTEENTH CENTURY HISPANO-MORESQUE FA-  
IENCE VASES

Ovoid in shape, with metallic lustre. One decorated with cream-colored geometric patterns and two seven-stemmed sprigs of foliage, together with two horizontal bands seen on a lusted ground. The other decorated with sprays of three-stemmed and single-stemmed blue leafage and cream-colored floral designs seen on a lusted brown ground.

*Height, 10½ inches; diameters at neck, 5½ and 5 inches.*

*Bought from Lowengard, Paris.*

250—TWO SIXTEENTH CENTURY HISPANO-MORESQUE  
VASES WITH COVERS

The body of each is shaped with projecting and tapering strapwork, decorated with azure blue leafage and floral designs and lusted in gold. Round the neck of each is a horizontal band ornamented with a floral pattern which varies in each vase. Twisted cable handles. The cover of each is ornamented in like manner, but crowned with a *bouton* which is not exactly similar.

*Height of one, 11½ inches; of the other, 11 inches.*

*Bought from Lowengard, Paris.*

(*Illustrated*)



248



250



250

No. 248—MOUNTED CHINESE PORCELAIN VASE (*Ming*)  
 No. 250—TWO SIXTEENTH CENTURY HISPANO-MORESQUE  
 VASES WITH COVERS

## MINIATURES AND CABINET OBJECTS

### 251—GOLD-MOUNTED AGATE ÉTUI *French Eighteenth Century*

Tapering oblong blue and gray agate. Mounted in gold, with molded open scrollings at crown, hinge and foot.

*Length, 3½ inches.*

### 252—WEDGWOOD BLUE AND WHITE JASPER MEDALLION *Eighteenth Century*

Aeneas and his son Ascanius standing before and pleading with Anchises, the Trojan hero's father. In gilded frame. (Restored.)

*Diameter, 6 inches.*

### 253—TERRE CUITE MEDALLION

*By Douan; French Eighteenth Century*

Circular; delicately modeled with a seated figure of warrior, wearing plumed helm and having his head turned to the distance. In *cuirre doré* scrolled ro-caille frame.

### 254—IVORY MINIATURE IN GOLD FRAME

*Dutch School, Early Eighteenth Century*

"Blarenbergh." Panoramic view of this old-world, straggling town with a river winding its way through its midst, over which is a bridge. In the middle distance three horsemen are fording the stream and other personages are being ferried across. In the foreground are two groups regaling themselves before an ancient tavern.

## JACQUES CHARLIER (AFTER FRAGONARD)

### 255—IVORY MINIATURE

*French School, Eighteenth Century*

"Venus Reclining amid Her Nymphs." Lightly draped figure of the goddess reclining on the lap of her favorite nymph, who is seated on a blue drapery garlanded with flowers. Two Cupidons offer the nymph flowers. At left a further reclining nymph carrying a bow and a garland of flowers held aloft by two flying cupidons.

*Height, 5 inches; length, 7 inches.*

## MARIA COSWAY

ENGLISH

### 256—VENUS AND CUPIDON

(Miniature, Water Color)

*Height, 5½ inches; length, 9 inches*

Venus reclining on a couch before an open window giving a distant view of an Italian garden. Her son, Cupidon, embraces his mother. Two further cupidons hold back a drapery to the window at right. In finely chiseled *cuirre doré* frame of the period.



## FRENCH SCHOOL

EIGHTEENTH CENTURY

### 257—VENUS AND ADONIS AT CUPIDON'S BATH

(Miniature on Ivory)

*Height, 5 inches; width,  $4\frac{1}{8}$  inches*

Lightly draped Venus and Adonis joyously run toward a gushing fountain in which eight cupidons are sporting amid the water.

## FRENCH SCHOOL

EIGHTEENTH CENTURY

### 258—VENUS AND CUPIDON

*Oval: Height, 3 inches; length,  $3\frac{5}{8}$  inches*

Lightly draped cupid reclines on a pallet before a landscape in which Cupidon stands with his bow and arrows in his hands.

### 259—MOTHER-OF-PEARL TEA CADDY, MOUNTED IN CUIVRE DORÉ

*French Eighteenth Century*

Oblong, with hinged cover and sides paneled in florally scrolled mother-of-pearl; enriched in *cuivre doré* with bands of rocaille scrollings, esentecheon, lifting handle and molded base. Fitted with similarly engraved mother-of-pearl sugar box and two caddies. Interior lined with crimson velours.

*Length,  $8\frac{7}{8}$  inches.*

## J. BRECHEISEN

### 260—TWO ENAMELS

*Danish, Eighteenth Century School*

(A) "Vénus au Bain." A fair goddess is seated at a rocky wooded brook with a drapery lightly thrown over her lower limbs and two cupidons are sporting near her feet. Cattle and lake in the distance.

(B) "Vénus Endormie." Venus asleep reclined on a crimson drapery spread over a rocky knoll, before woodland. Two playful but sleepy cupidons are near a flaming torch at left.

*Height, 5 inches; width,  $4\frac{1}{4}$  inches.*

*Signed on back, J. BRECHEISEN, COPENHAGEN, MARCH 31, 1762.*

### 261—BATTERSEA ENAMEL BOWL, MOUNTED IN CUIVRE DORÉ

*Eighteenth Century*

Enriched with four cartels painted with figures of peasants in landscapes in rich colors; interrupted by gilded basket motives, blue ribbons and sprays of flowers. Mounted in *cuivre doré* with interior lining, leaf rim and similar leaf-motived molded foot. (Restored.)

*Diameter,  $5\frac{1}{2}$  inches.*



262—LAPIS-LAZULI AND SILVER INKSTAND

*Late Italian Renaissance*

Oblong tray of silver, with lapis-lazuli center and ball feet: enriched with vine scroll border studded with berries of coral. Urn-shaped well and shaker at ends, flanking a beautiful black agate oval coupe supported by two mermaids and studded with coral sprays.

*Length, 15 $\frac{3}{4}$  inches.*

FRENCH BRONZES

263—TWO BRONZE FIGURINES

*By J. L. Gérôme*

"A Roman Gladiator." Standing upright, wearing helmet having its visor down; carrying short sword erect to helmet and shield against his left thigh. The other, "A Roman Athlete," wearing cestus, round helmet and an animal's pelt over right shoulder; in his left hand he holds a long trident. Deep green patina. Signed at rear of base: J. L. Gérôme.

*Heights, 17 $\frac{1}{4}$  and 17 $\frac{1}{2}$  inches.*

264—BRONZE GROUP

*By Antoine Barye*

"Jaguar Attacking Elk." An elk is almost down on his haunches on the rocky ground; a ferocious jaguar has seized him on the back of the neck, causing the larger brute to bellow in anguish. Rich green and black patina. Signed: Barye. Gilded indent F. B. and "F. Barbedienne Fondateur."

*Height, 9 inches; length, 13 $\frac{1}{2}$  inches.*



265—BRONZE EQUESTRIAN GROUP

*By E. Frémiet*

"Ready for the Tournament." A knight wearing shirt of mail under full body armor, long mantle and the visor of helmet up, sits astride a powerful charger with his lance at rest on the ground, waiting calmly for the fray. The charger seems in perfect accord with its rider and is gayly caparisoned, but wears a chaffron to protect its head. Deep rich yellow-brown patina. Signed "E. Frémiet" at top rear of oblong rustic plinth.

*Height, 18 inches; width, 16 inches.*

266—BRONZE EQUESTRIAN GROUP

*By Antoine Barye*

"Gascon de Foix." The noble Gascon is astride a mighty caparisoned charger and is attired in full body armor over shirt of mail: brassards, cuissards, gambords, long spurs and truncheon. His charger, in full armor, bears de Foix's coat-of-arms on flanks and chest. Rich green-black patina. Loose oval-top plinth and arabesqued paneled pedestal, with extended pilasters having shields on three sides and extending molded base with pendent feet. Signed: "Barye."

*Height of bronze, 13¾ inches; width, 12⅜ inches.*

*Height of pedestal, 6½ inches; length, 17¼ inches.*

CUIVRE DORÉ AND ORMOLU OF THE EIGHTEENTH CENTURY



267—TWO CUIVRE DORÉ CANDLESTICKS

*Régence Period*

Spiralled cartouche shaft, enriched with three demi-cupidons; supporting leaf-adorned bobèche. On irregular molded flaring base, enhanced with flutings, leaf and shell motives.

*Height, 14 $\frac{1}{4}$  inches.*

268—TWO CUIVRE DORÉ VASES OF FLOWERS

*Louis XVI Period*

Oviform vase, filled with bouquet of roses, lilies and foliage. On square statuary marble base.

*Height, 5 $\frac{7}{8}$  inches.*

269—CUIVRE DORÉ KEY RACK

*Louis XV Period*

Cartouched shell center, finely scrolled with open leafage, buds and blossoms. Two hooks and half-ring central projection for keys.

*Length, 6 inches.*

270—THREE CUIVRE DORÉ FIGURINES

*French Renaissance*

Curious winged sphinxes with scrolled mermaids' tails and paw feet. Finely modeled and richly gilded.

*Height, 8½ inches*



271—TWO BRONZE FIGURINES

*French Eighteenth Century, Period of Louis XVI*

Representing children playing musical instruments. In the style of Jean Baptiste Pigalle. They are represented only lightly draped. One is seated playing Pan's pipes; the other kneels on one knee beating time to the music with a baton. Rich black patina. On *cuivre doré* square bases enriched with leaf moldings.

*Heights, 12¼ and 12 inches.*

Two similar statuettes are in the Wallace Collection in London, reproduced in the Catalogue of the Wallace Collection by Emile Molinier, pl. 55

272—CUIVRE DORÉ FIGURINE

*French Eighteenth Century*

"Cupidon." A chubby laughing boy, seated holding a trunchcon in his hands. On fluted broken column of statuary marble with round base; enriched with gilded husks.

*Total height, 6½ inches.*



273—TWO CUIVRE DORÉ MARBLE CANDLESTICKS

*Louis XVI Period*

Slender oviform vase of statuary marble, bearing bouquet of flowers in *cuivre doré* having one flower fitted for socket. Supported on open tripod with paw feet, chain festoons and round dove marble base.

*Heights, 10½ inches.*

274—TWO CUIVRE DORÉ CANDLESTICKS

*Louis XVI Period*

Tapering square paneled shaft; enriched with rams' heads, bowknots and pendent husks. Surmounted by festooned vase-shaped sockets; on molded square base with canted corners and gadrooned feet.

*Height, 8¼ inches.*

275—TWO CUIVRE DORÉ CANDLESTICKS

*Louis Philippe Period*

Gracefully husked and leaved tapering round shaft, candle socket and round base. Fitted with electric candle and shade with colored print.

*Total height, 16½ inches.*

276—TWO BRONZE FIGURINES

*Louis XVI Period, after Pigalle*

Little cupidons. Seated girl holding a tambourine; the boy with Pan's pipes. Supported on square Brèche d'Alpes marble base, with *cuivre doré* acanthus-leaf molded enrichments and molded black marble plinth.

*Heights, 9½ and 9¾ inches.*

277—BRONZE GROUP

*By St. Germain; French Eighteenth Century*

"Venus and Cupidon." A slender, graceful Venus standing with left leg slightly raised; she wears a light clinging robe and a large mantle falling over her shoulders to the ground; at her right side she has festooned the mantle and a little cupidon is thrusting masses of roses into the so formed pannier. Rich dark brown patina of period. On square rustic base and ebony pedestal, relieved with *cuivre doré* leaf and shell moldings.

*Total height, 18 inches.*

*Note:* The figure of Venus shows similarity with the figure by St. Germain decorating a clock in the Louvre, reproduced in Dumonthier: "Les Bronzes du Mobilier National," pl. IX, fig. 3.

(Illustrated)



No. 277—BRONZE GROUP (*By St. Germain; French Eighteenth Century*)

278—TWO CUIVRE DORE CANDLESTICKS

*French Late Eighteenth Century*

Faun standing beside rustic tree-trunk and holding bunches of grapes. On molded round base having acanthus-leaf enrichment.

*Height, 10 inches.*

279—TWO CUIVRE DORÉ FIGURINES

*Louis XVI Period*

Cupidons allegorical of Spring and Autumn. Standing figures with gathered-up robe filled with flowers and grapes; one with bird's nest in hand. On square statuary marble base.

*Height, 7¼ inches.*

280—TWO BRONZE FIGURINES

*Directoire Period*

Lightly draped figures of "Nymphs." Seated, one holding a scroll, the other a bird. Rich red-brown patina. On round statuary marble bases with *cuivre doré* button feet.

*Height, 12½ inches.*

281—FOUR BRONZE FIGURINES

*Louis XVI Period*

"Cupidons Representing the Seasons." Spring, a cupidon appealing to the early morn; Summer, bearing a sheaf of wheat; Autumn, vine-laureated and holding bunches of grapes; Winter, with mantle over head carrying a bundle of wood. Rich brown patina. *Cuivre doré* scrolled square base; enriched with shell motives, acanthus leaves and flowers.

*Height, 7 inches.*

282—CUIVRE DORÉ FIGURINE ON STATUARY MARBLE BASE

*Directoire Period*

"Day Dreams." Recumbent figure of a nymph attired in voluminous drapery and hair curling over shoulders; she supports her head with left arm. Finely modeled and gilded. On molded oblong marble base.

*Height, 12 inches.*

283—TWO BRONZE FIGURINES

*French Late Eighteenth Century*

"Flora and Her Nymph." Lightly draped graceful figures, posed as if about to dance; both wear flowers in their hair. Flora has left arm raised, the other lowered holding flowers. The nymph holds flowers to her breast with her right hand. They stand before short rustic trunks, on round bases. On high molded square statuary marble pedestals.

*Total heights, 14⅞ and 14½ inches.*



285



284

284—BRONZE PEDESTALED STATUETTE

*By Pigalle; French, 1714-1785*

"Cardinal Mazarin." Standing at pedestal enriched with figure symbolic of "Mercy," declaiming to an audience from an open tome. He wears long curling hair to shoulders and his robes of office. A fine majestic figure. On molded high square pedestal. Green-brown patina. The pedestal of the Empire period.

*Height, 22¾ inches.*

285—BRONZE PEDESTALED STATUETTE

*By Pigalle; French, 1714-1785*

"The Poet Voltaire." Seated, holding a tome in left hand, wearing long curling wig and loose robes. On similar pedestal to preceding, bearing medallioned head of the poet Horace, of the Empire period. Signed Pigalle.

*Height, 21½ inches.*

286—PAIR OF ANTIQUE ITALIAN ALABASTER STATUETTES

Female Figures, the heads, hands, feet and attributes in each of gilt bronze. That on the left holds in the folds of her drapery a mass of flowers. That on the right holds an urn containing flames of fire. Each on a circular alabaster base.

*Height, 18 inches.*

*(Illustrated)*

287—ALABASTER TAZZA, MOUNTED IN CUIVRE DORÉ

*French Eighteenth Century*

Round molded creamy alabaster bowl; supported by grouped figures of the three graces in *cuivre doré* and round Siena marble base.

*Height, 14 inches.*





No. 286—PAIR OF ANTIQUE ITALIAN ALABASTER STATUETTES

288—BRONZE GROUP      *By Clodion (Claude Michel); French, 1738-1814*

"Satyr, Sportive Cupidon and Infant Faun." A vine-laureated satyr, with sardonic grin on his face, is seated resting his right arm on a rustic tree-trunk, his left extended holding a tambourine of grapes on his knee; the grapes are the attraction for an active little faun that the satyr is partially restraining with his right hand, although the little rascal has reached over the satyr's knee and almost attained his object. Cupidon is on the ground frolicking, and to divert attention has clutched the satyr's right hoof. Pan's pipes are on the grape-strewn rustic base. On molded round plinth. Very rich deep yellow-brown patina. Signed "Clodion" at back.

*Height, 21½ inches.*

*Mentioned in Lami: "Dictionnaire des sculpteurs de l'école française du 18 siècle," Vol. II, page 158.*

*Note:* This and the following group are slightly changed repetitions of Clodion's well-known groups representing the same subjects in the Cluny Museum in Paris which are signed and dated 1783 and were presented in 1891 to the Cluny Museum by Léon Moreaux. They are reproduced in an article by Jules Guiffrey in the *Gazette des Beaux Arts*, 1893, Vol. I, pages 393 and 395; also in the book by Thirion on "Les Adam et Clodion," 1885, pages 233 and 285.

MICHEL (CLAUDE) called CLODION: Born in Nancy in 1738; died in 1814. Studied in Paris in the atelier of his uncle and later with Pigalle. In 1759 Clodion received the first prize in sculpture. Went to Rome in 1762 and stayed there until 1771, when he came back to Paris. Married in 1781 the daughter of the sculptor Augustin Pajou, and it was only in 1793 that he entered the Royal Academy of Painting and Sculpture.

*(Companion to the following)*

*(Illustrated)*

289—BRONZE GROUP      *By Clodion (Claude Michel); French, 1738-1814*

"Wood Nymph, Sportive Cupidon and Infant Faun." The vine-laureated wood nymph is seated on rocky ground; a light drapery loosely falls over her lap; on her left knee, which is crossed over to right, she restrains a venturesome infant faun, who wants to join in play with a cupid on the ground beneath, who laughs up at them, evidently recollecting some amusing prank he has played in the past. The expression of uncertain caution of the infant faun is inimitable. On molded round base. Rich deep yellow-brown patina. Signed "Clodion" at back.

*Height, 21½ inches.*

*(Companion to the preceding)*

*(Illustrated)*



288



289

BY CLODION (CLAUDE MICHEL)

Nos. 288-289—BRONZE GROUPS

290--TWO CUIVRE DORÉ FIGURINES

*By Pigalle; French, 1714-1785*

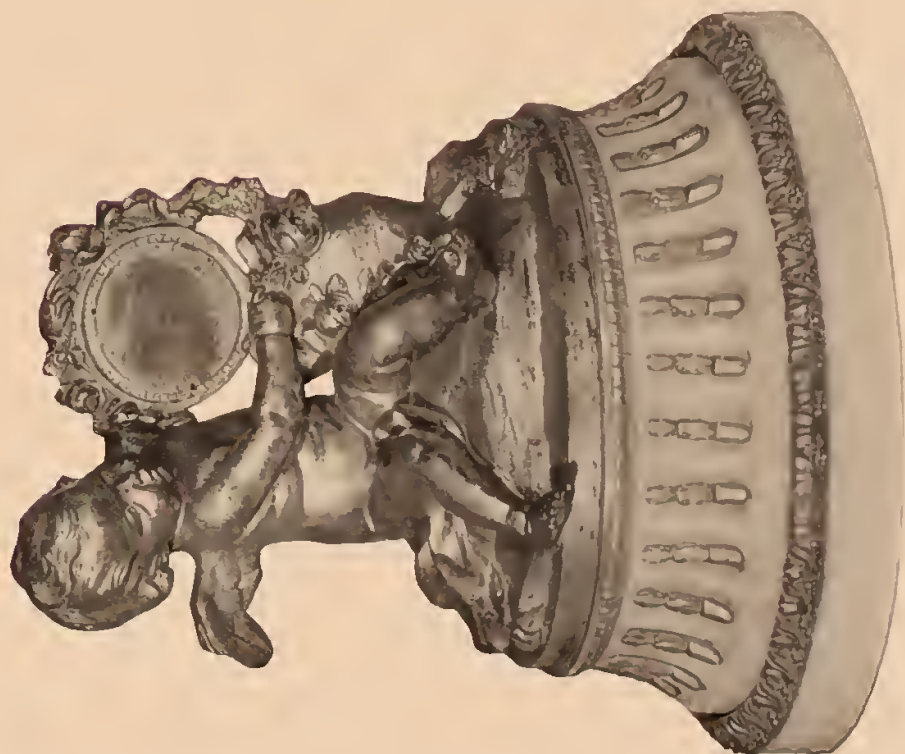
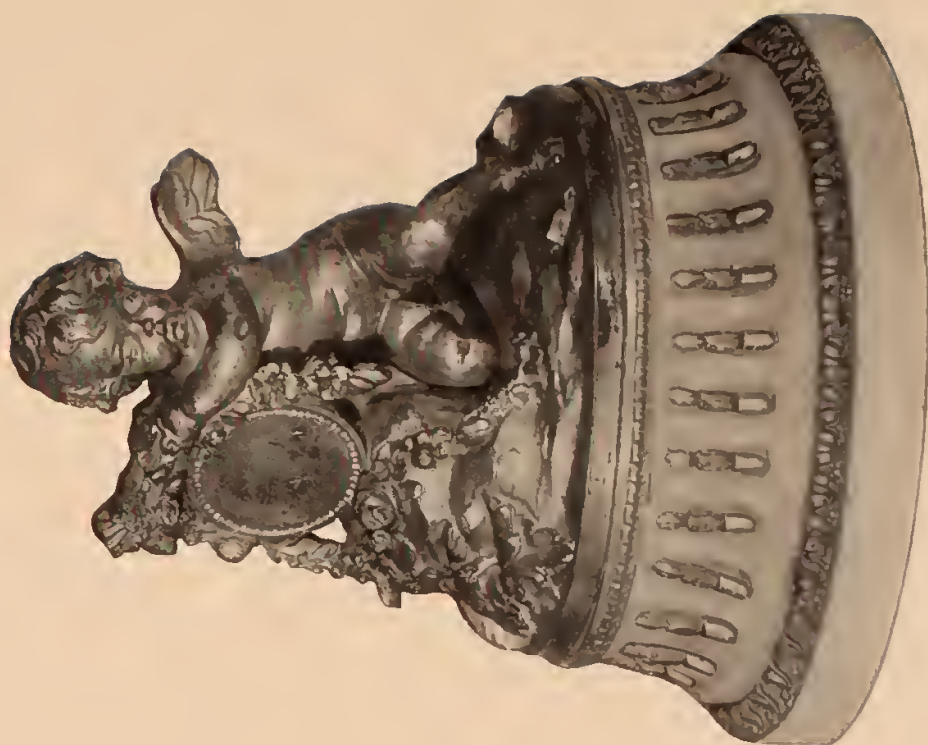
"Cupidons Holding up Mirrors to Venus." Cupidon facing slightly to left, with one knee on rocky ground, holds up, on higher rock, a circular mirror for his mother, Venus, to view her charms; he has garlanded the mirror with flowers and fruit. Cupidon's chubby little sister, facing slightly to right, is seated and holding a similarly garlanded mirror in much the same way as her brother. Exceptionally fine chiseling and gilding. Fine original patina. Both figures are on incurved fluted oval statuary marble bases; enriched with husks in the flutings and leaf moldings.

*Height, 10 inches.*

*Note:* These two charming figurines were supposed to be made for and presented by an admirer to Marie Antoinette, flattering her with the assumption of her beauty rivaling that of Venus.

*(Illustrated)*





BY PIGALLE

N<sup>o</sup>. 290—TWO CUVRE DORÉ FIGURINES



291—MARBLE BUST OF MME. DE WAILLY, *née* BELLEVILLE

*By Augustin Pajou*

Madame de Wailly is represented facing to the front with her eyes looking toward the left. Her hair is arranged in elaborate curls falling to her shoulders and framing her beautiful face. She wears a gown loosely draped and exposing her left shoulder. On a molded round dove-gray marble base and square plinth. Signed at back, "Pajou," and dated 1789.

*Height, 32½ inches.*

*Reproduced in the work by Henri Stein on Augustin Pajou, 1912, page 29 and page 32, pl. II, as belonging to the David Weill Collection in Paris and formerly in the Mme. Lelong and in the Princess de Wagram Collections. It was exhibited in the Salon in Paris in 1789.*

*Note:* Madame de Wailly, *née* Belleville, was the wife of the famous French Architect Charles de Wailly, who was attached to the Court of the French King, and who was a personal friend of Pajou. His terra-cotta bust in the Baron de Bethman Collection in Paris was also executed by Pajou (reproduced in Stein: "Augustin Pajou," page 27). When Charles de Wailly died in 1798, Madame de Wailly married Antoine Fourcroy, member of the Academy of Science in Paris and General Director of Public Instruction.

**PAJOU, AUGUSTIN:** Born in Paris in 1730; died in 1809. Pupil of Jean Baptiste Lemoine, whose atelier he entered when fourteen years of age. Went to Rome in 1752 and entered the Royal Academy. In 1736 he came back to Paris, where he entered the Royal Academy of Painting and Sculpture.

*(Illustrated)*



BY AUGUSTIN PAJOU

No. 291—MARBLE BUST OF MME. DE WAILLY, *née* BELLEVILLE

292—LIMESTONE BUST OF MARIE ANTOINETTE

*Attributed to Augustin Pajou*

Marie Antoinette is represented facing to the front. Her hair is dressed high and a few curls fall to her shoulders. She wears a gown cut low and draped in front and over her shoulders. From her neck hangs a ribbon to which is attached a medallion with the image of Louis XVI. On a square molded base.

*Height, 33<sup>5</sup>/<sub>8</sub> inches.*

*Note:* Pajou executed many portraits of Marie Antoinette. Among them the most famous is the group in which the Queen is represented as Venus holding the Cupid (it represents her new-born child) in her arms and of which there is one example in the possession of Madame Francis de Croisset in Paris and another in the Musée de Manufacture de Sèvres. As for busts of her, there is one in the Palais de Trianon in Versailles and another in the Château de Versailles.

PAJOU, AUGUSTIN: Born in Paris in 1730; died in 1809. Pupil of Jean Baptiste Lemoine, whose atelier he entered when fourteen years of age. Went to Rome in 1752 and entered there the Royal Academy. In 1736 he came back to Paris, where he entered the Royal Academy of Painting and Sculpture.

*(Illustrated)*

293—SCULPTURED STATUARY MARBLE GROUP

*French Eighteenth Century*

"The Magdalen." Reclining lightly robed figure meditating on a skull held in left hand.

*Length, 18 inches.*



ATTRIBUTED TO AUGUSTIN PAJOU

No. 292--LIMESTONE BUST OF MARIE ANTOINETTE



BY JEAN BAPTISTE PIGALLE

(Born in Paris in 1714; died in 1785)

294—MARBLE STATUETTE REPRESENTING MERCURY ATTACHING HIS HEEL WINGS

Mercury is seated on rolling cloud forms. He is represented naked, a drapery covering only a part of his loins. He wears his famous winged hat, and is attaching his heel wings to his left foot. His caduceus is seen at the left. On a round marble base.

*Height, 25 inches.*

*Note:* This statuette is a repetition of the famous statue of Mercury in marble in the Berlin Museum, executed in 1748 at the order of the French King Louis XV, who gave it as a present to the King of Prussia. A small marble statuette of this figure, executed by Pigalle in 1744 as his diploma work, is in the Louvre, together with a more than life-size repetition in lead coming from the Jardin du Luxembourg. Another replica in marble belonged formerly to the "fermier général" Bouret.





295—SCULPTURED STATUARY MARBLE GROUP *By Allegrain*

"Leda and Swan." The daughter of King Thestius, lightly robed, stands with her right hand resting on a drapery, her head gracefully turned downward to the swan at her right side. Her other hand is raised in a gentle warning gesture to the swan. Finely modeled with rare feeling for flesh texture. On molded round base.

*Height, 25 inches.*

ALLEGRAIN, CHRISTOPHE GABRIEL: Born in Paris in 1710; died in 1795. Brother-in-law of the sculptor Pigalle. Was agreed in 1748 to the Royal Academy of Painting and Sculpture. He was almost constantly employed by Madame du Barry in her Château in Luciennes, from which come her best known statues in the Louvre, "La Baigneuse" and "Diane surprise au bain" (Nos. 483 and 484).

296—SCULPTURED STATUARY MARBLE GROUP

*By Pajou; French, 1730-1809*

"Satyr and Bacchic Infant." A bearded muscular Satyr, looking slightly to right, is seated on draped uneven rocky ground spread with fruit. He dandles on his raised left knee a Bacchic infant, who joyfully plays his reeded pipes. On molded oval dove-gray plinth. Signed in front, "Pajou," and dated 1778.

*Total height, 19¼ inches.*

*Note:* This delightful group and the succeeding group are undoubtedly two of the most charming and playful sculptures ever produced by Pajou, who was so famous for his portrait sculpture.

*(Illustrated)*

297—SCULPTURED STATUARY MARBLE GROUP

*By Pajou; French, 1730-1809*

"Bacchic Wood Nymph and Infant." A nymph looking slightly to left, wearing knopped hair at back, is seated on rocky, uneven ground spread with fruit, amid which her tambourine is seen. She is holding and fervently kissing her little offspring, who stands against her right knee with a bunch of grapes under his left arm. (Restored.) On oval dove-gray marble plinth. Signed at back, "Pajou," and dated 1778.

*Total height, 19¼ inches.*

*Note:* The two groups here described are reproduced in Henri Stein: "Augustin Pajou," pages 212-213, as belonging to the collection of Edouard Kann in Paris, which were formerly in the Bischoffheim Collection, and were lent by him to the "Exposition de l'Art au 18me siècle," 1884, No. 268.

PAJOU, AUGUSTIN: Born in Paris in 1730; died in 1809. Pupil of Jean Baptiste Lemoine. Went to Rome in 1752 and came back to Paris in 1756, where he entered the Royal Academy of Painting and Sculpture.

*(Illustrated)*



BY AUGUSTIN PAJOU

Nos. 296-297—SCULPTURED STATUARY MARBLE GROUPS



298—SCULPTURED STATUARY MARBLE GROUP BY DE COCK

*French Eighteenth Century*

“Two Infant Satyrs Playing with Goat.” The goat is prancing toward right, while one vine-wreathed satyr kneels in front attempting to pull him to earth by his beard and body; the other, kneeling on the animal’s rump, is steadying himself with his hands on its shoulders. On oblong rustic base, with bunches of grapes scattered thereon. Signed on base, “Johannes Claudius De Cock inv. fecit anno 1724.” (One leg of mounted satyr has been restored.)

*Height, 32 inches; width, 21 inches.*

*Pedestal height, 42 inches; width, 25 $\frac{5}{8}$  inches.*

Half statuary marble pedestal of later period. Oblong paneled shaft with molded crown and base enriched with leaf moldings.



299—TWO BRONZE STATUETTES

*French Eighteenth Century*

"Infants Bacchus and Venus." Young Bacchus, with vine wreath in his hair, joyously stands on a rustic base amid bunches of grapes that he is playfully spilling from his robe, held up as a festooned pannier with his two hands. The sorrowful little Venus stands holding her robe up in a similar manner and dries a tear with her left hand as she glances sidelong at her two dead love-birds in her gathered-up robe. Rich green-black patina of the period. On molded round Rouge Royale marble plinth.

*Height, 20 inches.*

300—BRONZE BUST

*French Eighteenth Century*

"Young Girl." Wearing vine leaves and grapes in her long waving hair, which falls past her shoulders, and robe draped low round her bosom. On round molded plinth. Pedestal for same.

*Bust height, 18 $\frac{3}{4}$  inches.*



301—CARVED BOXWOOD FIGURINE *French Eighteenth Century*

"Bacchic Youth Dancing." A joyous figure, wearing a wreath of pendent grapes in his hair and loose trunks, he holds his hands together to his right and lightly stands on his left foot, the other raised in the act of dancing to the swaying of his lithe body. On circular molded ebonized pedestal.

*Total height, 15 $\frac{5}{8}$  inches.*

302—TWO MARBLE CASSOLETTES, MOUNTED IN CUIVRE DORÉ *Louis XVI Period*

Egg-shaped smoked cream marble body, with similar dome cover. Mounted in finely chiseled *cuivre doré* with leaf and berry terminal, gadroon-molding to cover, incurved neck with chevroned shoulder having open scrolling below and two grotesque leonine-headed handles. On molded round base and square plinth adorned with gadroons and pointed leaves.

*Height, 11 $\frac{5}{8}$  inches.*

303—TWO MARBLE CASSOLETTES, MOUNTED IN CUIVRE DORÉ AS LAMPS, WITH SHADES *Louis XVI Period*

Statuary marble urn-shaped bowl, with dome cover and incurved rounded triangular plinth. Mounted in *cuivre doré* with ram's-horned satyr-mask tripod legs tapering to hoof feet and standing on an incurved base with fruit finial. Champagne-colored silk shade.

*Total height, 22 $\frac{7}{8}$  inches.*

304—TWO CUIVRE DORÉ AND MARBLE LAMPS AND SHADES *Directoire Period*

*Cuivre doré* figure of a voluminously robed vestal, standing holding aloft a small marble vase and a surmounting gilded leaf urn and a cut-glass bowl. On stepped circular statuary marble base, capped by round fillet of red porphyry. Champagne-colored silk shades.

*Total height, 27 $\frac{1}{2}$  inches.*

305—CUT-CRYSTAL GLASS FLOWER HOLDER, MOUNTED IN CUIVRE DORÉ *Louis XVI Period*

Funnel-shaped bowl, cut with stripes and scalloped rim. Supported by *cuivre doré* tripod enriched with satyr-masks having rams' horns and hoof feet; fruit pinnae in center, on round malachite base furnished with half statuary round marble plinth.

*Height, 17 inches.*



306—TWO BRONZE AND CUIVRE DORÉ CANDELABRA

*French Eighteenth Century, Period of Louis XVI*

Standing figures of Flora and Pomona in black-green bronze, having baskets of flowers at feet, and upholding *cuivre doré* cornucopias of flowers and fruit emitting three scrolled arms fitted for wax candles. Red porphyry plinth, enriched with gilded wreath of laurel leaves.

*Height, 30 inches.*

*Note:* Two very similar candelabra were formerly in the Eugène Kræmer Collection (reproduced in Catalogue, 1913, Vol. I, page 92, pl. 113).

307 TWO BRONZE FIGURINES

*Directoire Period*

"Two Small Psyches Dancing." Both with long curling hair, butterfly wings and ribbon sash, their arms raised in action and one foot of each lifted from the ground. Fine golden green patina of period. Supported on molded square plinths, enriched with gilded stellate motives and leaf moldings.

*Total heights, 17 $\frac{5}{8}$  inches.*

308—ORMOLU AND MARBLE CLOCK

*French Eighteenth Century; by Barancourt*

"Venus and Cupidon." Modeled by Falconet. Domed statuary marble body and double plinths. A lightly draped Venus gracefully leans over the dome, her right hand stretched forth to receive from her little son, Cupidon, a love-bird he is handing to her; a drapery of *cuivre doré* falls over the back of the body. The plinths are variously enriched with leaf moldings, trophy and festooned lion paws between the two plinths. Porcelain dial, signed "Barancourt."

*Height, 14 inches.*

*Note:* The composition is similar to the one in the clock in the Palais de l'Elysée in Paris, reproduced in Dumonthier: "Les Bronzes du Mobilier National," pl. 20, No. 1.

*(Illustrated)*

309—TWO BRONZE AND MARBLE CANDELABRA

*Louis XVI Period*

*Cuivre doré* leaf-enriched urn, surmounted by two adjustable scrolled acanthus-leaf arms for lights. Supported by three caryatids in rich brown bronze and statuary marble plinths, enriched with tasseled chain festoons on plinth.

*Height, 16 inches.*

310—TWO BRONZE AND CUIVRE DORÉ CANDELABRA

*French Eighteenth Century; Period of Louis XVI*

Two bronze nymphs in lightly draped robes gayly dance as they hold aloft staves, each terminating in three rams' heads and surmounted by three lightly scrolled acanthus-leaf arms and central standard terminating in a pineapple and leaf motive, festooned with chains. On dove marble pedestal, festooned with further chains and adorned with pearl moldings and square base.

*Height, 27 inches.*

*Note:* There are similarities with candelabra formerly in the Eugène Kraemer Collection, reproduced in Catalogue, 1913, pl. 106.

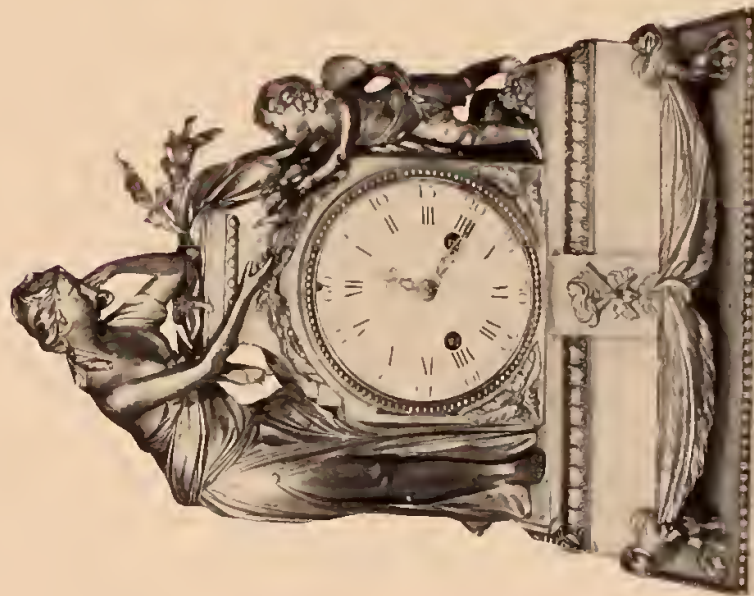
*(Illustrated)*



310



310



308

No. 308—ORMOLU AND MARBLE CLOCK (*French Eighteenth Century; by Barancourt*)

No. 310—TWO BRONZE AND CUIVRE DORÉ CANDELABRA (*French Eighteenth Century, Period of Louis XVI*)



311—STATUARY MARBLE CLOCK, MOUNTED IN CUIVRE DORÉ

*Empire Period*

Square marble body, with circular porcelain dial; surmounted by a pyramid and supported on molded plinth. Mounted in finely chiseled *cuiivre doré* with Imperial crown resting on cushion at the top of pyramid, military trophy in front, and supported on body by leonic-headed leaf paw feet, the square body flanked by cupidons, the one at left seated wearing helm and carrying a cornucopia of coronets on his knees. At right another is standing with laurel wreath over left arm; base with acanthus rinceaux and button feet. Dial inscribed: "Rogue à Paris."

*Height, 20 inches.*





312—CUIVRE DORÉ AND BRONZE CLOCK

*Louis XVI Period*

Spherical movement, with annular revolving porcelain hour and minute dials; surmounted by two cupids and love-birds amid cloud forms and stars. Supported on three Atlantes, central baluster coiled with serpent constituting the hand of the clock, and incurved triangular base enriched with spread eagles bearing festoons; gadrooned feet. The torsos of the Atlantes are in deep rich bronze giving a fine tone to the remaining gilding.

*Height, 24 1/4 inches.*



313—CUIVRE DORÉ CARTEL      *By Imbert; French Eighteenth Century*

Molded drum dial, extending to lattice panels at sides and foot; wreathed and festooned with beautifully chiseled oak-leaf garlands bearing and tasseled with acorns. Surmounted by a large bowknotted ribbon and festooned and fluted vase. Pendent with acanthus and laurel leaved husks. Dial signed: Imbert, L'ainé.

*Height, 24½ inches.*

*Note:* The composition shows similarity with a clock in the Louvre and with another in the Ministère de la Guerre (reproduced in Dumonthier: "Les Bronzes du Mobilier National, pl. 25).

314—FOUR CUIVRE DORÉ CANDELABRA      *Empire Period*

Reeded expanding shaft, with arabesqued capital and leaf base; supporting three scrolled acanthus-leaf arms and central vase for lights.

*Height, 21¾ inches.*



315—CUIVRE DORÉ CARTEL

*By Causard; French Eighteenth Century*

Circular porcelain dial, set in an elongated cartouche having glazed peep-hole toward foot and very broad scrollings of acanthus leaves terminating in a patera scroll-bracket husk. Surmounted by laurel-festooned vase. Broad, finely chiseled leafage of the very greatest epoch. Dial signed: Causard, Hgr. du Roy, Suiv. La Cour.

*Height, 22½ inches.*

*Note:* A clock mounted on an elephant and signed in exactly the same way is in the possession of Mr. James Arthur (see F. G. Britten: "Old Clocks and Their Makers," p. 438). Another clock, signed "Causard, Horloger du Roi," is in the Ministère de la Marine in Paris, reproduced in Dumonthier: "Les Bronzes du Mobilier National" (Pendules et Cartels), pl. 12, fig. 2. In the same work, pl. 25, is reproduced a clock from the Louvre showing a similar composition.

316—TWO BRONZE AND CUIVRE DORÉ CANDELABRA

*Louis XVI Period, after Clodion*

Figure of a chubby Cupidon draped about loins and finished in fine green-brown patina, standing with upraised arms carrying aloft bouquets of *cuivre doré* lilies, of which four flowers are fitted for candles. On molded drum pedestal, enriched with spiral flutings, leaf and pearl motives and cruciform feet.

*Height, 36 inches.*

317—TWO BRONZE CANDELABRA

*Directoire Period*

Classic nymph in rich brown-black bronze, bearing *cuivre doré* scrolled cornucopia of grapes from which spring three chain-festooned acanthus branches for lights and at center a coiled serpent beneath a flaming torch. On round Alps-green marble plinth, enriched with gilded acanthus-leaf moldings.

*Height, 31 inches.*

*(Illustrated)*

318—CUIVRE DORÉ CARTEL     *By Michau; French Eighteenth Century*

Circular porcelain dial. Supported by expanding panel set with thermometer and enriched with floral motives at sides, surmounted by laurel wreath and bird's nest; pineapple pendant. Signed on dial: Michau à Paris.

*Height, 31 inches.*

*Note:* The clockmaker Michaud was active about the middle of the eighteenth century.

*(Illustrated)*

319—CUIVRE DORÉ CARTEL

*Louis XVI Period*

Drum-shaped, with porcelain dial; enriched with leaf and pearl motives and open laurel wreath. Surmounted by a lyre device and sprays of acanthus leaves; small apron of bracketed fruit and further acanthus leaves.

*Height, 15¾ inches.*



No. 317—TWO BRONZE CANDELABRA (*Directoire Period*)

No. 318—CUIVRE DORÉ CARTEL (*By Michau; French Eighteenth Century*)



320—TWO BRONZE AND CUIVRE DORÉ CANDELABRA

*By Feuchère; French Eighteenth Century*

Gilded gadroon vase-shaped support, wreathed at neck with leaves and berries and boldly festooned with roses; leaf-enriched and fluted round base. Two green-bronze mermaids, with entwined tails, kneel on the shoulder of vase and support a bouquet of golden lilies growing from the vase and having three bobèches for lights. On square dove-gray marble plinth, enlivened with pearl moldings and round button feet. Very richly gilded. Pedestals for same.

*Height of candelabra, 41¼ inches.*

*Note:* These two finely chiseled and modeled candelabra are stamped with the royal coronet above En and numbered 1277 and 1276. They were formerly in the Château d'Eu.

Two candelabra of similar shape were formerly in the Jacques Doucet Collection in Paris, reproduced in Catalogue, Vol. III, page 22, pl. 232.

FEUCHÈRE was a French metal-worker of the second half of the eighteenth century. There are several sets of wall lights and a pair of candelabra by him in the Wallace Collection in London. (See Molinier: "La Collection Wallace and Illustrated Catalogue of Sculptures . . . of the Wallace Collection," XI, 5-8, and XIX, No. 20). There are also works by him in the Louvre.

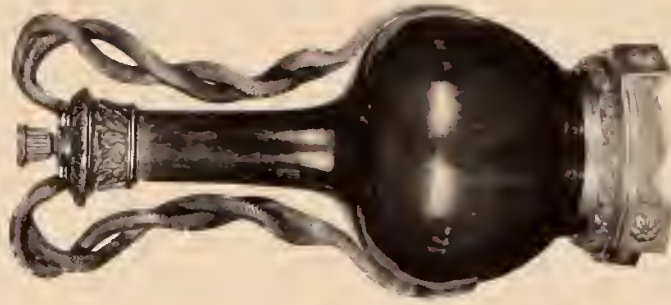
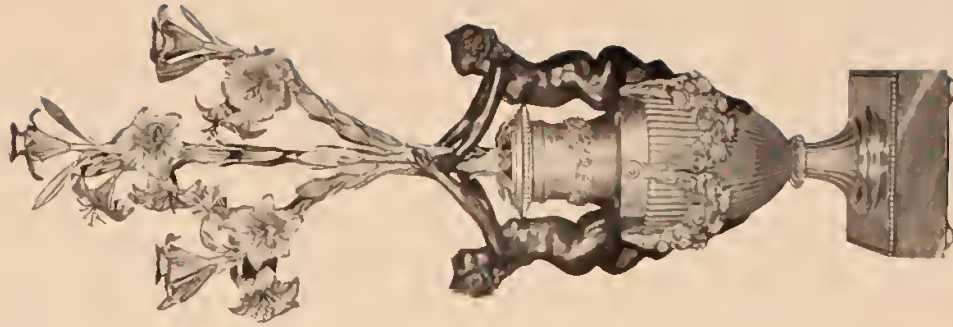
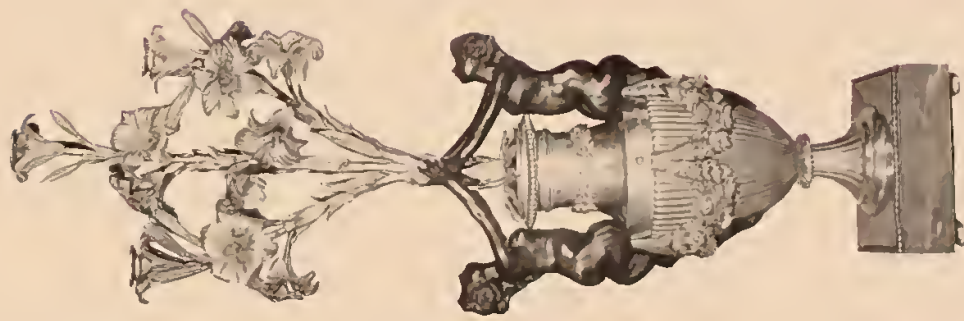
*(Illustrated)*

320A—MOUNTED CHINESE SANG-DE-BŒUF VASE

*K'ang-hsi*

Bottle-shape; rich cherry-red glaze mottled with blue from mouth downward. Mounted in *cuivre doré* with leaf-molded collar having two long entwined serpents on either side proceeding to body as handles, husk-enriched molded base and fluted plinth having rosettes at corners.

*(Illustrated)*



No. 320—TWO BRONZE AND CUIVRE DORÉ CANDELABRA BY FEUCHÈRE (*French Eighteenth Century*)

No. 320a—MOUNTED CHINESE SANG-DE-BOEUF VASE (*K'ung-hsi*)

320B—CUIVRE DORÉ AND MARBLE LYRE CLOCK

*By Charles Le Roy; Louis XVI Period*

Open statuary marble lyre, with fluted oval base and oblong gray marble plinth. Circular movement surmounting the marble lyre. Richly mounted in finely chiseled *cuivre doré*, with laurel wreath encircling movement, festoons, masks and acanthus scrollings on lyre. Porcelain dial, signed: Chles Le Roy à Paris.

*Height, 17¼ inches.*

321—TWO IMPORTANT CUIVRE DORÉ CANDLESTICKS

*By Thomire; Empire Period*

Winged griffon, seated with wings upright, festooned with medallioned laurel at neck and bearing lily cusped socket on head. Oblong base, enriched with key-patterned bandings. Exceptionally fine chiseling and gilding. Glass cases for same.

*Height, 127/8 inches.*

*Note:* Pierre Philippe Thomire was perhaps even more virile as a ciseleur than Gouthière, and these candlesticks, in pristine state, show to what height the art of the ciseleur had attained, rivaling as it did even the finest craftsmanship of the eighteenth century goldsmith.

*(Illustrated)*



BY THOMIRE; EMPIRE PERIOD  
No. 321—TWO IMPORTANT CUIVRE DORÉ CANDLESTICKS

322—THREE-GRACE CUIVRE DORÉ CLOCK

*By Lepaute; French Eighteenth Century*

Garlanded drum movement, with porcelain dial surmounted by cupid on carrying a medallion occupied by profile head of François I. Supported on fluted and columned urn surrounded by three graceful figures of classic nymphs, garlanded with flowers. On oblong statuary marble base, enriched with laurel and vine motives and button feet. Dial signed: Lepaute, Hger. du Roi. The figures after Clodion.

*Height, 22 inches.*

*Note:* Jean André Lepaute was born at Montmédi in 1709; died in 1789. Famous in Paris as a Clockmaker. Was appointed "Horloger du Roi." Author of an excellent "Traité d'Horlogerie," published in 1760.

In the Jones Collection, in the South Kensington Museum in London, is a fine clock signed "Lepaute de Belle Fontaine à Paris." Four clocks by him are in the Wallace Collection in London. In France there is a great number of them in the Palais de Fontainebleau; also in the Palais de Compiègne, in the Ministère de la Guerre, in the Ministère de la Justice and in the Palais de l'Elysée, Paris; in the Louvre, etc., all reproduced in Dumonthier: "Les Bronzes du Mobilier National" (Pendules et Cartels).

As for the figures of the Graces supporting the clock, they are greatly inspired from Clodion's famous candelabrum supported by the Three Graces in the Louvre, reproduced in Thirion: "Les Adam et Clodion," page 322.





BY LEPAUTE; FRENCH EIGHTEENTH CENTURY

No. 322—THREE-GRACE CUIVRE DORÉ CLOCK



323—TWO CRYSTAL CANDELABRA, MOUNTED IN CUIVRE  
DORÉ

*Italian Renaissance*

Finely cut crystal stem, interrupted by *cuivre doré* cup-like motives, and towards foot adorned with scrolled heads of cupids. Triangular base, enriched with further heads of cupids, spreading feet and oval medallions of crystal.

*Height, 28½ inches.*

324—TWO CRYSTAL CANDELABRA, MOUNTED IN CUIVRE  
DORÉ

*Italian Renaissance*

Similar to the preceding.

*Height, 25½ inches*



325—TWO CRYSTAL CANDELABRA, MOUNTED IN CUIVRE  
DORÉ

*Italian Renaissance*

Finely faceted stem of crystal, interrupted with enriched collars of *cuivre doré* and on the lower, gadrooned oviform motive with scrolled heads of cupids. Scrolled spreading triangular base with oval crystal panels. Coronetted bobèche, with molded socket. (Small section of coronet missing on one candelabrum.)

*Height, 38½ inches.*

326—TWO CRYSTAL CANDELABRA, MOUNTED IN CUIVRE  
DORÉ

*Italian Renaissance*

Similar to the preceding.

*Height, 37½ inches.*

327—TWO CRYSTAL CANDELABRA, MOUNTED IN CUIVRE  
DORÉ

*Italian Renaissance*

Similar to the preceding.

*Height, 34½ inches.*

328—TWO CUIVRE DORÉ ALABASTER CANDELABRA

*Louis XVI Period*

Tapering square shaft, with molded base supporting *cuivre doré* basket of flowers having blossoms and buds in porcelain, naturally colored, and three scrolled arms for lights. The shaft enriched with floral appliqués and supported on open scrolled basketed dome mounting with leaf scrollings and paw feet.

*Height, 21½ inches.*

329—TWO BRONZE AND CUIVRE DORÉ CANDELABRA AND  
PEDESTALS

*After Clodion*

Standing figures of Bacchus and Bacchante in deep rich bronze. Bacchus with emblematic tambourine and wand, Bacchante with ewer, Pan's pipes and a tambourine. Each holds aloft a *cuivre doré* fluted cornucopia of grapes from which spring eight acanthus scrolled branches and central branch with further grapes, fitted with electric candles. Round pedestal of mottled black and gray granite with square base; enriched with large gilded and ribboned wreath of laurel at base.

*Height of candelabra, 45 inches; of pedestal, 47 inches.*

*(Illustrated)*

*Note:* Made after the famous candelabra by Clodion in the Louvre, reproduced in Thirion: "Les Adam et Clodion," page 308, and in Carle Dreyfus: "Mobilier du 17 et 18 siècle au Louvre," page 58, No. 327.



AFTER CLODION

No. 329—TWO BRONZE AND CUIVRE DORÉ CANDELABRA  
AND PEDESTALS





330—TWO CUIVRE DORÉ CHIENETS

*Louis XVI Period*

Greyhounds couchant; facing center. Beautifully modeled with firm handling. On molded oblong plinth, enriched with acanthus-leaved, medallioned rosettes. On gadrooned feet.

*Height, 13½ inches; length, 17¼ inches.*



331—TWO FIRE-DOGS IN CARVED AND GILDED BRONZE

*French Eighteenth Century, Period of Louis XV*

The fire-dogs are formed of large fluted volutes decorated with leafage and rocaille. Each of them is ornamented with a statuette, the one at the left representing Adonis and the one at the right Aphrodite. They are facing each other with appealing gestures and pose, and floating draperies cover only partly their bodies.

*Height, 16 inches; length, 18 inches.*

*Note:* Two similar fire-dogs, ornamented with statuettes of Pluto and Proserpine, were formerly in the Rodolphe Kann Collection, reproduced in Catalogue, 1907, Vol. II, page 56, pl. 160, and in Emile Molinier: "Histoire des Arts appliqués à l'industrie," Vol. III, page 100.



332—TWO CUIVRE DORÉ CHENETS

*French Eighteenth Century, Louis XV Period*

Two ferocious lions, one with forepaw raised on a plumed helmet, the other on a Medusa shield. Standing on broadly scrolled and paneled rocaille bases, enriched with military trophies.

*Height, 14 $\frac{1}{8}$  inches.*

*Note:* Two chenets showing similarity were formerly in the Eugène Kraemer Collection, reproduced in Catalogue, 1913, Vol. II, page 104, No. 137.



333—TWO CUIVRE DORÉ CHENETS

*Louis Philippe Period*

Laurel-festooned oviform vase, with ram's-head handles. Supported on fluted broken columns. Back irons shaped and enriched with pineapple pinnacles.

*Height, 18 $\frac{1}{4}$  inches.*

*Note:* Two chenets showing similarity were formerly in the Eugène Kraemer Collection, reproduced in Catalogue, 1913, Vol. II, page 104, No. 137.



334—TWO BRONZE AND CUIVRE DORÉ CHENETS

*French Eighteenth Century, Period of Louis XV*

Youthful Ariadne and Bacchus. Lightly draped figures facing toward center and seated on reversed *cuivre doré* S-scrolls enriched with acanthus leaves and rocaille motives. Ariadne has arm upraised as if beckoning her lover. Golden green patina.

*Height, 14 inches; width, 13 inches.*



335—PAIR OF FRENCH CHENETS

*Period of François Premier*

Figure of a chimeric dragon with long virile pouched neck and breasts having small wings at back. Weird minotaur head with open mouth having long lapping tongue. Vigorously standing on strongly arched legs with massive claw feet. Bold sculpturesque modeling of an exceedingly interesting type and period. Rich deep patina.

*Height, 17 inches.*





336--TWO BRONZE AND CUIVRE DORÉ CHENETS    *Louis XIV*

Deep rich bronze figure of a horse, with flowing tail and mane, caparisoned with a loosely draped and tasseled gilded saddle-cloth; prancing toward center over a rustic tree stump. Supported on *cuivre doré* serpentine-serolled and paneled oblong pedestals having open leaf-serolled corner brackets which continue into the scrolling feet; the corner brackets sustain at crowns ribboned festoons of acorned oak leaves.

*Height, 16½ inches.*

*Bought from A. Pick, Vienna.*





337—FOUR SILVER AND ROCK-CRYSTAL LUSTRED WALL  
APPLIQUÈS

*Louis XVI Period*

Fluted, half vase-shaped back, terminating in three leaves and emitting at crown a bouquet of cut crystal flowers with pear-shaped drops, and series of two and three upscrolling arms for lights; elaborately festooned and pendent with varied faceted and pear-shaped drops.

*Height, 23¼ inches.*

338—IMPORTANT LUSTRED OXIDIZED SILVER-PLATED CHAN-  
DELIER

*Louis XVI Period*

At crown a graceful open vase of small lustres emits bouquet of cut crystal lustres and six scrolled arms for candles also bearing lustres. The vase supports with festoons a large-galleried incurved hexagon below, which is also festooned from the bouquet of the vase and with further festoons from its crowning flowers. The hexagon is fringed with long faceted drops, and supports double arms for lights at corners similarly enriched to the arms at crown. Three chains from the hexagon sustain a lustred galleried bowl terminated with bouquet and large cut round ball pendant.

*Height of chandelier, 6 feet 3 inches; width, 3 feet 4 inches.*

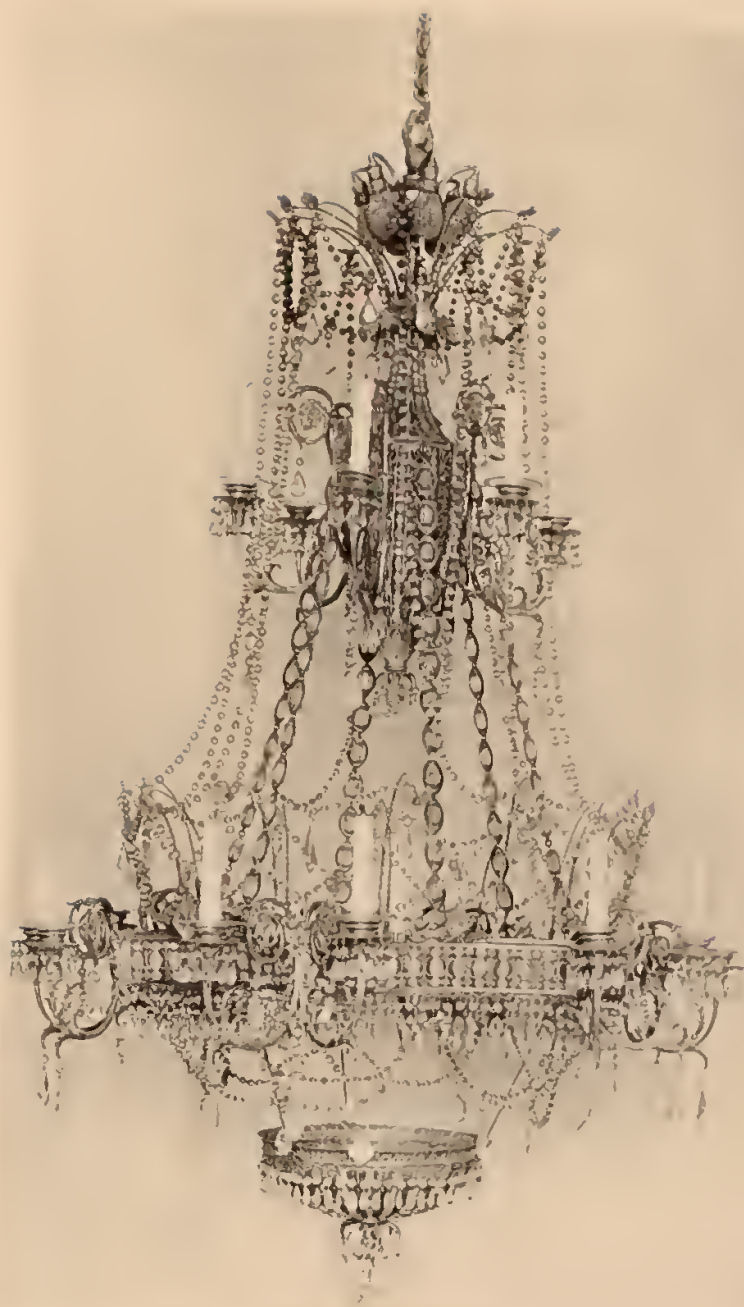
*(Illustrated)*

339—TWO CUIVRE DORÉ WALL APPLIQUÉS

*Louis XVI Period*

Bust of a nymph terminating in broad acanthus leaves scrolled with small leaves and buds at foot. The nymph's lowered rudimentary arms scroll upward in the form of acanthus leaves and buds into grape-vine cusped, fluted candle sockets. Finely chiseled.

*Height, 14 inches.*



No. 338—IMPORTANT LUSTRED OXIDIZED SILVER-PLATED  
CHANDELIER (*Louis XVI Period*)

340—FOUR CUIVRE DORÉ WALL APPLIQUES    *Louis XV Period*

Scrolled open rocaille back, enriched with buds and leaves. The scrolls of the back continue into three irregularly serolled arms for lights terminating in leaf and bud vase sockets.

*Height, 18 inches.*

341—TWO CUIVRE DORÉ WALL APPLIQUES    *Louis XVI Period*

Open ribbon back, bowknotted at crown and about center, where the ribbon supports three floral arms for lights. Richly gilded.

*Height, 22½ inches; width, 10½ inches.*

342—IMPORTANT SILVER AND ROCK-CRYSTAL CHANDELIER

*Louis XVI Period*

Hexagonal balustered shaft, in four finely molded sections alternately of clear and milky white rock-crystal, interrupted by arched bands bearing varied stellate shell and pear-shaped lustres; coronetted at crown with stellate lustres forming a spreading bouquet of flowers. Four *cuivre doré* straps scroll from the balustered shaft into a pear-shape and have candle sockets about shoulders; these are profusely enriched with further and more varied faceted, stellate and pear-shaped rock-crystal drops occasionally diversified by some of smoked crystal, which add another feature of richness. Between each of the straps rise three arms following the general contour to about the shoulders of the pear-shape and there terminating in candle sockets; these have rock-crystal pendants in a like manner to the major body. The baluster shaft is terminated with a clear crystal ball five inches in diameter.

*Height, 5 feet 8 inches; width, 3 feet 10½ inches.*

*(Illustrated)*

343—TWO LUSTRED CUIVRE DORÉ CANDELABRA AND PED-  
ESTALS

*Louis XIV Style*

Open scrolled seven-branched candelabrum; on round molded base. Lavishly enriched with finely cut pendent lustres in varied cartouche and pear-shapes, stellate rosettes and drops. Pedestal, with tapering triangular shaft, basket patterned and scrolled toward crown with acanthus leaves supporting leaf-adorned round top. On tripod base, having fine recurring scrollings of acanthus leaves and resting on *rouge antique* marble base. Fitted for electricity.

*Total height, 9 feet 2 inches.*



No. 342—IMPORTANT SILVER AND ROCK-CRYSTAL  
CHANDELIER (*Louis XVI Period*)





EVENING SALE

THURSDAY, APRIL 5, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

CATALOGUE NUMBERS 344 TO 435, INCLUSIVE

EARLY ITALIAN, FLEMISH AND DUTCH PAINTINGS

FLEMISH SCHOOL

No. 344

*A SMALL TRIPTYCH*

(Panel)

*Center: Height, 7 $\frac{3}{4}$  inches; width, 5 $\frac{3}{4}$  inches*

*Each wing: Height, 8 $\frac{1}{4}$  inches; width, 2 $\frac{1}{2}$  inches*

In the center: "Christ on the Cross."

At the foot of the Cross are two of the Marys and St. John the Evangelist.  
Landscape background with winding roads, a city and mountains.

Left wing: "Christ Bearing His Cross."

Right wing: "Descent from the Cross."

In black and gilt frame.

*Purchased from A. Satori, Vienna.*

*Note:* Archaistically reminiscent of the art of Albert Bouts.



FLEMISH SCHOOL  
No. 344 —A SMALL TRIPTYCH

ITALIAN SCHOOL

FIFTEENTH CENTURY

No. 345

***THE MADONNA AND CHILD WITH SAINTS***

*(A Triptych on Oblong Base)*

(Panel, arched below and gabled above)

*Center panel: Height, 14 inches; width, 6½ inches*

*Each wing: Width, 3 inches*

THE Madonna, seated on a throne in front of a cloth of honor, holds the Infant to her side. In front stands, on the left, St. John the Baptist, who holds a scroll inscribed: "Ece Agnus . . ."; and on the right, Mary Magdalene with her pot of ointment. In the gabled upper portion of the painting God the Father is seen. On the inside of each of the hinged wings is painted the full-length figure of a male saint. Presumably that on the left represents St. Paul and that on the right St. Bernard.

*Formerly the property of the Rev. Gerald S. Davies.*

*Purchased from René Gimpel, Paris.*





ITALIAN SCHOOL

No. 345—THE MADONNA AND CHILD WITH SAINTS

## EARLY ITALIAN SCHOOL

*(A Small Triptych)*

**No. 346**

### **MADONNA AND CHILD WITH SAINTS**

(Panel)

*Center: Height, 24 inches; width, 10 inches*

*Each wing: Height, 24 inches; width, 6 inches*

THE Madonna, standing, presents the swaddled Child. On the left of the Virgin is the diminutive half-length figure of a female Saint holding a palm-branch; and on the right is a bearded and saintly Bishop. In the left foreground are small full-length figures of St. John the Baptist and St. Margaret, and in the right are St. Anthony Abbot and St. Catherine. In the center, and to the front, are three Angels.

In the upper portion of this gabled panel, and in a circle, is the Eternal.

In each of the wings (which did not originally form part of this painting) are six Saints placed in pairs in three successive tiers; above these Saints, in each wing, is an Angel.

*Formerly the property of the Rev. Gerald S. Davies.*

*Purchased from René Gimpel, Paris.*

On the back of the panel is affixed a paper which reads: "This triptych was bought by me in Florence in September, 1877. It has been much destroyed by cleaning. The process has removed a great deal of colour.—GERALD S. DAVIES, Charterhouse, Godalming, 1877."



EARLY ITALIAN SCHOOL

No. 346—MADONNA AND CHILD WITH SAINTS

## ATTRIBUTED TO GIOTTINO: FLORENTINE SCHOOL.

(FLOUNISHED 1360)

**No. 347**

### **THE PASSION OF CHRIST**

*Height, 10 inches; length, 27¼ inches*

(Three Scenes, painted consecutively from left to right, represent "The Carrying of the Cross," "Christ on the Cross" and "The Deposition")

On the left, Christ is attended by the three Marys and preceded by two Roman soldiers, the foremost of whom carries a red shield inscribed: "S.P.Q.R."; St. Longinus gazes thoughtfully at the figure of the Crucified.

The feet of Christ, on the Cross, are clasped by Mary Magdalene; on the left and right are the Virgin and St. John.

In the composition to the right the Virgin places her hands tenderly round the head of the Saviour; in the foreground and at the back are other figures.

An oblong panel which was, doubtless, at one time part of a predella.

A sheet of paper affixed to the back of this panel states: "This picture, evidently of the School of Giotto, was bought by me at Arezzo from Vincenzo Fungini, an engineer of that town and a collector of antiquities, in May, 1876. It was in much the same state as now, except that there was much dirt upon it, which was removed by Mr. Henry Merritt shortly before his death in July, 1877. The picture is painted in tempera on a ground spread thickly over a strong cloth. It has evidently formed the *gradino* of a larger picture. It is possible that this picture is the work of Giottino (an opinion in which Mr. Merritt concurred). A picture in the Gallery at Pisa, by an unknown hand, closely resembles it.—GERALD S. DAVIES, Charterhouse, 1877."

*Exhibited at the Royal Academy, 1880, No. 230, as of the Early Tuscan School.*

*Purchased from René Gimpel, Paris.*

## EARLY FLEMISH SCHOOL.

**No. 348**

### **THREE VIRGIN MARTYRS**

*Each medallion: Height, 17½ inches; width, 11½ inches*

*Over-all measurement: Height, 14¾ inches; length, 57½ inches*

Each has the head turned three-quarters to the left, but not in quite the same attitude. Each has long fair hair falling on to the shoulders and holds a palm-branch in the right hand. In red and blue robes, cut low at the breast and ornamented with jewels which contain precious stones; the heads nimbed. Each wears a four-lobed ornament on the forehead. Each figure is placed in an ovoid medallion, which has the background patterned with a floriated design.





ATTRIBUTED TO GIOTTINO  
No. 347—THE PASSION OF CHRIST



EARLY FLEMISH SCHOOL  
No. 348—THREE VIRGIN MARTYRS



HERRI MET DE BLES

(KNOWN AS "CIVETTA")

EARLY FLEMISH SCHOOL: 1480?—1550?

No. 349

**THE REST ON THE FLIGHT INTO EGYPT**

(Companion picture to No. 350)

(Panel)

Height, 34 inches; width, 9 $\frac{1}{4}$  inches

THE Virgin, clad in a blue tunic with red sleeves, and an ample white mantle, is seated in the foreground; she offers her breast to the Infant. On the ground by her right side is a basket. Behind her is a wide-spreading romantic landscape with tall trees. Figures approach along a winding road, at the side of which are the shattered remains of an idol, which, according to the post-biblical legend, did obeisance. Further back are houses by the edge of a lake; in the background are many figures including mounted soldiers—emissaries of Herod—and a castle by a river on which swans float. In the distance may be discerned a shepherd with his flock, and farther away a castle on a rocky eminence. Blue sky with setting sun.

*Purchased from the Seventeenth Century Gallery, New York.*

*Contribs of Radnor and W. Barclay Squire: "Collection of the Earl of Radnor," 1909, Vol. I., No. 130, page 85.*

*Max J. Friedländer: "Die Niederländischen Manieristen," 1921.*

*Max J. Friedländer: "Die Antwerpener Manieristen von 1520," in "Jahrb. Pr. Kss.," 1915, pp. 65-91.*

*Sir Martin Conway: "The Van Eycks and their Followers," 1921, page 355 and page 380.*

This picture and its companion are allied stylistically to many pictures of that period, and notably to a Triptych which was formerly in the collection of the King of Portugal and to a large work which, in the collection of the Earl of Radnor, at Longford, was formerly regarded as the outstanding example of the art of Herri Met de Bles. For it was at one time generally agreed that he introduced into his paintings an owl, "Civetta," as a kind of sign-manual, notably into a "Salvator Mundi" in the John G. Johnson Collection (No. 388), which is, however, to-day placed to the credit of the "Master of the Manzi Magdalene."



HERRI MET DE BLES—KNOWN AS "CIVETTA"  
No. 349—THE REST ON THE FLIGHT INTO EGYPT

Although the signature "Henricus Blesius" is found and the existence of a "pseudo-Bles" is also presumed, pictures from the hand of Herri are extremely rare. On the other hand, the productions of his immediate followers are numerous. These are classified by Friedländer in five main groups, and several have been assigned to Jan de Beer (1475—1536) and other Antwerp Mannerists of about 1520-30. But it is now pretty generally agreed by the advanced critics that the personality, as well as the art of Bles, who takes his name from the shock of hair that he grew on his forehead, presents difficulties. Sir Martin Conway, indeed, now claims that Bles may well have been identical with Henry Patinir, of Bouvignes.

## HERRI MET DE BLES

(KNOWN AS "CIVETTA")

EARLY FLEMISH SCHOOL: 1480?—1550?

**No. 350**

### **THE ANNUNCIATION**

(*Companion picture to No. 349*)

(Panel)

*Height, 34 inches; width, 9½ inches*

THE Virgin, wearing Her traditional robes, kneels before her *prie-Dieu* on which is an open book. On the ground on the left is a vase containing white lilies. Above, and farther back, is the Archangel Gabriel, who, clad in blue and yellow robes, brings the message while holding in the left hand a baton round which is entwined a scroll inscribed with the words: AVE GRACIA PLENA DOMINUS TECUM. A small oratory triptych is rendered on the *dressoir* in the right background.

*Purchased from the Seventeenth Century Gallery, New York.*

Apparently by the same hand as the panel of the "Annunciation" in the polyptych assigned to Herri Met de Bles, which is a later addition to the John G. Johnson Collection, and is reproduced in the *Connoisseur*, March, 1918, pp. 147-150.



HIERRI MET DE BLES—KNOWN AS "CIVETTA"

No. 350—THE ANNUNCIATION

FLORENTINE SCHOOL

(A Triptych)

No. 351

**CHRIST ON THE CROSS**

*Center panel: Height, 25 inches; width, 11½ inches*

*Each wing: Height, 20 inches; width, 5 inches*

THE figure of Christ is outlined against a gold background. His feet rest on a *suppedaneum*. A Cherub and a Seraph on either side catch blood from the wounds. In the group at the foot of the Cross are the Virgin, St. Mary Magdalene, St. John and other Saints and Roman soldiers. Above the recessed arch is the Eternal seen within a trefoil.

On the wings are the Archangel Gabriel and the Virgin. Below are two full-length figures of Saints: those on the left, St. Margaret and St. Catherine; on the right, St. Nicholas and a Warrior Saint.

Inscribed along the base: AVE MARIA GRATIA.

The back of the Triptych is in part colored; in the center, a fretty, azure and gules.

*Purchased from René Gimpel, Paris.*

A sheet of paper on the back of the Triptych states: "This Triptych was bought by me in Florence in Sept., 1877. It is in the condition in which I purchased it and has apparently never been touched. It is evidently the work of a follower of Giotto.—GERALD S. DAVIES, Charterhouse, Godalming."





FLORENTINE SCHOOL

No. 351 —SMALL TRIPTYCH: CHRIST ON THE CROSS

ATTRIBUTED TO PIETRO LORENZETTI

(FLOURISHED 1305—1348)

No. 352

**THE MADONNA AND CHILD WITH SAINTS AND ANGELS**

*Arched panel: Height, 23 inches; width, 13½ inches*

SEATED on a high wooden throne, which is gable-shaped at the back, the Virgin, in her robes of traditional colors, holds in her lap the Infant, who places the ring on the finger of St. Catherine, who stands on the left. Opposite St. Catherine, but on the right side, stands St. John the Evangelist. In front of these Saints are seen, facing each other, at the base of the throne, diminutive figures of St. John the Baptist on the left, and St. Paul on the right. Below them, in turn, stand in the foreground St. Anthony (with crutch) on the left, and St. Christopher (with the Child and palm tree) on the right. In the center foreground kneel two musical Angels. Above, and at the back of the throne, are two winged Seraphim. Plain gold background.

*Purchased from René Gimpel, Paris.*

To the back of the panel is affixed a letter (which is now partly torn), signed by the Rev. Gerald Davies, Master of the Charterhouse, which states: "This picture was purchased by me in May, 1876, at Arezzo from Vincenzo Fumghini, an engineer of that town. The original frame had been wrenched from the panel and had, to judge from the marks, been of rich Gothic pattern. In bringing it home the panel got split down the middle. I placed it in the hands of Mr. Merritt, who mended the broken panel and replaced the detached fragments. A wonderful instance of . . . faithful restoration. . . . It is evidently by a good master of the Sieneſe School. . . ."

Another letter from the same collector, written in 1917 from the Master's Lodge, Charterhouse, says: "After much consideration I am of opinion that this work is from the hand of Pietro Lorenzetti. I can find no master whose work it resembles so closely. It has not been touched in any way, not even taken out of its frame since it left the hands of Henry Merritt 40 years ago.—GERALD S. DAVIES."



ATTRIBUTED TO PIETRO LORENZETTI  
No. 352—THE MADONNA AND CHILD WITH SAINTS  
AND ANGELS

SCHOOL OF ORCAGNA

No. 353

**THE CORONATION OF THE VIRGIN**

(Arched Panel)

*Height, 30 inches; width, 21 inches*

WITHIN a mandorla, or almond-shaped glory, set in a sky of burnished gold, we see Christ and the Virgin seated side by side. Above them are two Cherubim between whom are two Seraphim whose wings are deployed.

In the upper portion of this composition, but outside the mandorla, are seen twelve musical Angels, six on either side, who are represented with a trumpet, viol, keyed organ, bagpipe or zither.

Arranged in three tiers in the lower portion of the painting are male, and more to the front, female Saints. On the left are St. Paul, St. John the Baptist and St. Anthony, St. John the Evangelist and St. James; and among those on the right, we may note St. Francis, St. Peter, St. Bartholomew and two others. Included among the female Saints in the immediate foreground, which is fancifully carpeted with foliated patterns which extend a long way back and is noteworthy for its strange perspective, are Saints Rosalia, Mary Magdalene, Elizabeth of Hungary and Margaret.

*Formerly the property of the Rev. Gerald S. Davies.*

*Purchased from René Gimpel, Paris.*





SCHOOL OF ORCAGNA

No. 353—THE CORONATION OF THE VIRGIN



PAOLO VERONESE (1528-1588)

VENETIAN SCHOOL

**No. 354**

**THE MADONNA AND CHILD WITH SAINTS**

(Canvas)

*Height, 21¼ inches; width, 29½ inches*

THE Virgin is seated in the center, and holds the Infant Christ in her lap. He turns toward St. Catherine who, dressed in the robes of a Princess, wearing jewels and holding a palm branch in her right hand, kneels to the right of the composition. In the left center, the Infant St. John clasps the Child's right foot. On the extreme left is St. Elizabeth, who kneels before and rests her hands on a cradle. Architectural background, dark sky in the center.

*Formerly sold at Christie's, London.*

*Purchased from Richard Owen, Paris.*

"An autograph work by Paolo Veronese painted in his earlier years. It is of noble design and has much calm distinction. . . . Autograph paintings by Veronese are nothing like so numerous as is supposed. Cabinet pictures by him are few."—MR. BERENSON in 1919.



PAOLO VERONESE: VENETIAN SCHOOL  
No. 354—THE MADONNA AND CHILD WITH SAINTS

BARTHOLOMEUS BRUYN (1493-1553?)

GERMAN SCHOOL

No. 355

**PORTRAIT OF A LADY**

*(Companion picture to No. 356)*

(Panel)

*Height, 20½ inches; width, 9 inches*

SEEN at rather more than half-length; turned three-quarters to the left. She wears a black dress with red sleeves, a white chemisette and a white fur stomacher; from her white head-dress streamers fall on to her shoulders. She has rings on her fingers; in her right hand she holds a carnation; and her left rests on the table before her. Red architectural setting. In the background to the left are figures seen in front of a tall building; hills in the right distance.

*Purchased from the Seventeenth Century Gallery, New York.*

Probably to be dated about 1535 and recalling the type of portrait, by B. Bruyn, which is seen at Frankfort, Brussels and elsewhere, and in which a lady usually holds in her right hand a carnation in full bloom to denote her engagement. Yet a certain number of such portraits have been ascribed to the Master of the Lower Rhine.

BARTHOLOMEUS BRUYN (1493-1553?)

GERMAN SCHOOL

No. 356

**PORTRAIT OF A GENTLEMAN**

*(Companion picture to No. 355)*

(Panel)

*Height, 20½ inches; width, 9 inches*

RATHER more than half-length, and turned three-quarters to the right. In a dark dress with full sleeves; white under-shirt, round, soft black cap. The fingers of his right hand rest on a table; the left is raised. Red architectural setting. In the background is a romantic landscape, with a castle set at the foot of a hill.

*Purchased from the Seventeenth Century Gallery, New York.*



BARTHOLOMEUS BRUYN: GERMAN SCHOOL

No. 355—PORTRAIT OF A LADY

No. 356—PORTRAIT OF A GENTLEMAN

LORENZO DI CREDI (1459-1537)

FLORENTINE SCHOOL

No. 357

**PORTRAIT OF A YOUNG MAN**

(Panel)

*Height, 18 inches; width, 14 inches*

SEEN at half-length, the body turned to the left but the eyes directed to the front. He wears a white under-shirt beneath his dark blue doublet, the cuffs of which are edged with green, and a narrow red drapery is passed round his neck and falls loosely over his left shoulder. His right hand grasps the drapery, but his left, with the forefinger extended, points outward to some person or object that we may imagine to be in the left distance. In the left background is a dark brown parapet, or casement, beyond which is seen a cultivated landscape with a lawn running down to a winding river and, beyond it, trees and mountains. In the right background, and immediately behind the young man's head, is a pomegranate tree laden with fruit.

*Mireur: "Dictionnaire des Ventes d'Art," 1912, Vol. VII, page 12, under date of April 24-25, 1866.*

*Purchased from Messrs. Gimpel & Wildenstein.*

In the collection of the Comte de Janzé, in Paris, in 1867, it passed into that of M. Timbal. In 1870 M. Timbal sold by far the greater part of his collection to M. Gustave Dreyfus, and only retained a very few works, and the majority of them he bequeathed to the Louvre. M. Dreyfus, however, retained this picture for his friend, M. de Bernutz, and in time it passed out of the possession of Madame de Bernutz to Messrs. Gimpel & Wildenstein, and in 1917 into this collection.

Here, as in Lorenzo di Credi's "Portrait of a Lady" (17½" x 12¾") in the collection of Mr. Otto H. Kahn, there is a general similarity of design and clear observation. The fellow of each picture seems to be missing.

In 1917 Mr. Berenson wrote of this portrait as follows: "It is an autograph painting by Lorenzo di Credi and worthy to rank with his best works. It is a branch in which he excelled, and Vasari makes special mention of his portraits of young men.—I can't help thinking that this portrait must have had as pendant the Portrait of a Young Woman—the bride of this bridegroom. He points to her with one hand, and with the other to himself and the pomegranate bush behind him. The pomegranate was the Christian symbol of fecundity."





LORENZO DI CREDI: FLORENTINE SCHOOL.

No. 357—PORTRAIT OF A YOUNG MAN

## SPANISH SCHOOL

SEVENTEENTH CENTURY

**No. 358**

***ST. LAWRENCE, ST. DENIS, ST. SEBASTIAN AND ST. BARBARA***

*Height, 7 feet 4 inches*

A FOUR-FOLD wood screen, painted with full-length figures with nimbed heads; the name of each is inscribed above.

1. St. Lawrence. In Deacon's robes and holding the gridiron in his left hand.
2. St. Denis. In ecclesiastical robes and with his crozier; he holds in his left hand his own bearded head.
3. St. Sebastian. In fine raiment; his right hand on his sword, arrows in his left hand.
4. St. Barbara. She holds the martyr's palm-branch in the right hand; in her left hand a book, and on it her emblematic tower.

In carved Gothic frame.



SPANISH SCHOOL: SEVENTEENTH CENTURY

No. 358—ST. LAWRENCE, ST. DENIS, ST. SEBASTIAN AND  
ST. BARBARA

ENGRAVINGS IN COLORS  
OF THE  
EARLY ENGLISH AND FRENCH SCHOOLS



WILLIAM WARD, A.R.A.

ENGLISH ENGRAVER: 1766—1826

359—SELLING RABBITS

(Mezzotint Printed in Colors, 1809)

*Height, 17 $\frac{3}{4}$  inches; length, 23 $\frac{1}{2}$  inches*

Interior of thatched barn, lined at left with rabbit hutches; before them a child and a peasant woman in red coat chaffering for a rabbit with the elderly owners. Two little girls are before a dog kennel, while the farmer's son, about center, exhibits a black rabbit to them. In inlaid satinwood frame. Mezzotint after James Ward, R.A. Fine impression.

*See Julia Franken, "James and William Ward," page 257.*





WILLIAM WARD, A.R.A.

ENGLISH ENGRAVER: 1766—1826

359A—THE CITIZEN'S RETREAT

(Mezzotint, Printed in Colors, 1796)

Height,  $17\frac{3}{4}$  inches; length,  $23\frac{1}{2}$  inches

An elderly man in blue coat and wig sits contentedly smoking his pipe before a thatched cottage. His daughter surrounded by her children is feeding fowl in a peaked crate in the foreground. In inlaid satinwood frame. Mezzotint after James Ward, R.A. Fine impression.

See Julia Franken, "James and William Ward," page 169.





WILLIAM RYLAND

ENGLISH ENGRAVER: EIGHTEENTH CENTURY

360—CYMON AND IPHIGENIA

(Printed in Colors, 1782)

*Circular, 11¼ inches*

"The Fool of Nature Stood with Stupid Eyes." The fair Iphigenia slumbering near two nymphs in the foreground of a romantic landscape. Cymon, the shepherd, gazes at her aghast at her beauty. By Ryland. Framed.



THOMAS BURKE

ENGLISH ENGRAVER: EIGHTEENTH CENTURY

360A- JUPITER AND CALISTA

(Printed in Colors, 1782)

*Circular, 11¼ inches*

Jupiter, disguised as the chaste Diana, seated under a rock, makes love to the fair Calista; a knavish cupidon is partially seen at right. "Diana's shape and habit straight he took . . ." Addison. By Burke. Framed. Fine impression.



LOUIS MARIN BONNET (MARIN)

FRENCH ENGRAVER: 1743—1793

361—THE MILKWOMAN

(Printed in Color, 1774)

*Oval in oxen colored mat: Height, 11 inches; width, 9 inches*

Half-length of a pretty peasant girl in red waist and lawn cap; seated with her left hand on her brass milk can. Framed. Fine impression.

*Note:* Louis Bonnet, often known as Marin, copied the crayon designs of Boucher, in the imitation of which he sometimes even surpassed Demartin. He invented what may be termed pastel engraving and also the art of printing in gold. See Bourcard. Invented and engraved by Bonnet.



LOUIS MARIN BONNET (MARIN)

FRENCH ENGRAVER: 1743—1793

361A—THE WOMAN TAKING COFFEE

(Printed in Color, 1774)

*Oval in oxen colored mat: Height, 11 inches; width, 9 inches*

Bust of a Court Beauty pouring her coffee into a sancer to cool; she wears a blue dress. Framed. Fine impression.

*Note:* Louis Bonnet, often known as Marin, copied the crayon designs of Boucher, in the imitation of which he sometimes even surpassed Demartin. He invented what may be termed pastel engraving and also the art of printing in gold. See Bourcard. Invented and engraved by Bonnet.

LOUIS MARIN BONNET (MARIN)

FRENCH ENGRAVER: 1743—1793

362—THE MILKWOMAN

(Printed in Color, 1774)

*Oval, in blue-colored mat: Height, 11 inches; width, 9 inches*

Half-length of a pretty peasant girl in red waist and lawn cap; seated with her left hand on her brass milk can. Framed. Fine impression.

*Note:* Louis Bonnet, often known as Marin, introduced pastel engraving and also invented the art of printing in gold.

362A—THE WOMAN TAKING COFFEE

(Printed in Color, 1774)

*Oval, in blue-colored mat: Height, 11 inches; width, 9 inches*

Bust of a Court Beauty pouring her coffee into a saucer to cool; she wears a blue dress. Framed.

*Note:* Louis Bonnet, often known as Marin, introduced pastel engraving and also invented the art of printing in gold.

PHILIBERT LOUIS DE BUCOURT

FRENCH ENGRAVER: 1755—1832

363—LES DEUX BAISERS

(Printed in Colors, 1786)

*Height, 10¾ inches; length, 14½ inches*

An artist has invited an old beau and his mistress to view a painting of the old roué in his studio; his fair charmer stands in white dress offering her hand to the painter to kiss.

*Note:* Engraving in pastel manner after the engraver's own design. Maurice Fenaille, No. 7. Third state. Unusually fine impression, printed without retouch. Extremely rare in this condition.

*From the famous Halsey Collection, No. 245.*

*(Illustrated)*

AMBROY ORIO

ITALIAN ENGRAVER: EIGHTEENTH CENTURY

364—THE SORROWS OF WERTHER

(Print Colored by Hand)

*Circular, 9 inches*

Werther seated, in red coat near a spinet, a child at his knees trying to attract his attention. A fair maid is entertaining him with music. In inlaid satin-wood frame.

*Note:* Painted by Angelica Kauffmann after Goethe's visit to her in Rome.





PHILIBERT LOUIS DE BUCOURT

N<sup>o</sup>. 363—LES DEUX BAISERS



LOUIS MARIN BONNET (MARIN)

FRENCH ENGRAVER: 1743—1793

365—THE CHARMES OF THE MORNING

(Printed in Color, 1776)

*Oval in oval colored mat: Height, 11 inches; width, 9 inches*

Three-quarter length of a beautiful young woman standing at her toilet in the early morning. Framed. Fine impression.

*Note:* Louis Bonnet, often known as Marin, copied the crayon designs of Boucher, in the imitation of which he sometimes even surpassed Demartin. He invented what may be termed pastel engraving and also the art of printing in gold. See Bourcard. Invented and engraved by Bonnet.



# FRANÇOIS JANINET

FRENCH ENGRAVER: 1752—1813

## 366—NINA, OU LA FOLIE PAR AMOUR

*Height, 12½ inches; width, 9¼ inches*

A young girl attired in ivory silk frock is seated on a garden bench before a wooded landscape, waiting for her lover. Engraving in gouache-manner after Cl. Houin. Portalis and Beraldi No. 35. First state. Proof before all letters, but with the engraver's name traced with needle only. Printed in colors; margin trimmed to plate line. Small insertion in upper margin, a slight tear also repaired.

*Note:* He seems to have introduced color printing into France. "With them (the best plates of Janinet) may be ranked the clever print in which Janinet reproduced the portrait of Madame Dugazon by C. Houin as 'Nina.'"—LADY DILKE.

*From the famous Halsey Collection, No. 482.*



FRANÇOIS JANINET

FRENCH ENGRAVER: 1752-1813

367—LA COMPARAISON

(Printed in Colors, 1786)

*Height, 14 inches; width, 11 inches*

Two young women wearing ivory morning robes, one standing, the other sitting, are comparing their varied charms. Framed.

*Note:* Engraving in gouache after N. Lavreince. Portalis and Beraldi, No. 40; E. Bocher, No. 12. Third state. Impression with inscription, but lacking address.

*From the famous Halsey Collection, No. 484.*



FRANÇOIS JANINET

FRENCH ENGRAVER: 1752 1813

368—L'INDISCRÉTION

(Printed in Color, 1788)

*Height, 14 inches; width, 11 inches*

A girl visitor, to an agitated younger girl, seated and wearing a cream-white dress, has taken from her friend a letter of considerable moment to the owner.

*Note:* Engraving in gouache manner after Lavreince. Portalis and Beraldi, No. 41; E. Bocher, No. 31. Second state. Proof before all letters, but with the engraver's name traced with a needle. The girl seated shows her left foot and two curls are added to her hair. With margin, but lacking plate line. Lady Dilke says of "L'Indiscrétion": "Is not only one of his best, but one of the last among his work."

*From the famous Halsey Collection, No. 485 in the Catalogue, of which it was stated: "The finest impression offered in the past fifteen years."*



EIGHTEENTH CENTURY FRENCH DRAWINGS AND  
PASTELS



No. 369

FRANÇOIS BOUCHER

FRENCH: 1703—1770

**THE LOVERS**

*(Chalk and Pencil Drawing)*

*Oval: Height, 10 inches; width, 8 inches*

A YOUTH seen at half-length standing before an overgrown wall of a château, is near a maiden who carries a basket of eggs, from which he tries to pilfer. A little lad at left is amused at the attempt.

*(Companion to the following)*



No. 370

FRANÇOIS BOUCHER

FRENCH: 1703—1770

***GIRLS WITH BIRDCAGE***

*(Chalk and Pencil Drawing)*

*Oval; Height, 10 inches; width, 8 inches*

Two young girls, one seated, the other standing, before an empty cage, have their pets perched on their hands evidently comparing the singing qualities of the birds.

*(Companion to the preceding)*

No. 371

SCHOOL OF DE LA TOUR

***PORTRAIT OF A LADY***

(Pastel)

*Height, 17 inches; width, 14 inches*

Bust length, to the front, her head slightly inclined. Wearing a white cap, with blue and white flowers in her hair, flowers at the breast. In a light blue dress, with a pink ruche with thin blue stripe. Large triple earrings and necklace.



SCHOOL OF DE LA TOUR  
No. 371—PORTRAIT OF A LADY

No. 372

SCHOOL OF FRANÇOIS BOUCHER

(Born in Paris in 1703; died there in 1770. Pupil of François Lemoine and influenced by Watteau.)

**PORTRAIT OF A YOUNG LADY**

*(Attributed to François Boucher)*

(Pastel)

*Height, 15 $\frac{3}{4}$  inches; width, 12 inches*

THE young lady is represented half length and asleep. Her head is resting against a blue pillow and is inclined to her left shoulder. Her eyes and mouth are closed, and she seems profoundly asleep. Her hair is arranged in twists around her head and flowers are in her head near her right ear. She wears a gown cut low in front, and over it is a striped shawl. A ribbon is around her neck.

*Note:* The type of the young lady is closely related to types painted by Boucher. Among others it is interesting to compare it with a drawing by Boucher, formerly in the Jacques Doucet Collection, reproduced in Pierre de Nolhac: "François Boucher," page 168, and representing "Jeune Fille à la Colombe."





SCHOOL OF FRANÇOIS BOUCHER

No. 372—PORTRAIT OF A YOUNG LADY

No. 373

JEAN MARC NATTIER

FRENCH: 1685?—1766

***PORTRAIT OF MADAME LOUISE MARIE GOUTHIER***

(Pastel)

*Height, 17 inches; width, 13½ inches*

Bust length, to the front, the head turned three-quarters to the right. In a low-cut dress, with light blue corsage and white sleeves. A blue bow round her neck; her straw hat trimmed with blue bows. She was the wife of Marie Philippe de Gramont, Marquis de Vachère.

*Collection of Robert de Gramont, Duc de Cadrouse, and sold February 4, 1842.*

*Subsequently in the collection of Jacques Poulze d'Ivry de la Poype.*

*Purchased from Gimpel & Wildenstein.*

JEAN MARC NATTIER: Born in Paris in 1685; died there in 1766. Favorite painter at the French Court; painted also for the Russian Court. The most extensive collection of his paintings is to be found in the Palais de Versailles.



JEAN MARC NATTIER

No. 373—PORTRAIT OF MADAME LOUISE MARIE GOUTHER

No. 374

JEAN MARC NATTIER

FRENCH: 1685—1766

*PORTRAIT OF A COURT BEAUTY*

(Pastel)

*Height, 16 inches; width, 13 inches*

Bust length, turned three-quarters to the left, and her head inclined. In a low-cut black dress, trimmed with lace; blue bows in her powdered hair, another round her neck.

*Purchased from Gimpel & Wildenstein.*

JEAN MARC NATTIER: Born in Paris in 1685; died there in 1766. Favorite painter at the French Court; painted also for the Russian Court. The most extensive collection of his paintings is to be found in the Palais de Versailles.





JEAN MARC NATTIER  
No. 374—PORTRAIT OF A COURT BEAUTY



No. 375

CHARLES ANTOINE COYPEL

FRENCH: 1694—1752

*PORTRAIT OF A LADY*

(Pastel)

*Height, 16 inches; width, 13 inches*

BUST length, facing to the front, the eyes turned toward the right. She wears pearls round her neck, in her ears and in her powdered hair. A blue ribbon in her hair falls down on to her shoulders.

*Collection of M. de Fourvières.*

CHARLES ANTOINE COYPEL: Painter and engraver. Born in Paris in 1696; died there in 1752. Pupil of his father, Antoine Coypel, whom he succeeded in his official positions as "Premier Peintre" to the King, and as Director of the Academy and of the Crown Pictures and Designs. He was a very versatile artist. He executed, outside of religious and mythological canvases, many portraits in oil and pastel. He also decorated many apartments in the Château de Versailles and made cartoons for a great number of tapestries. Among portraits executed by him there are several in the Louvre, one of Adrienne Lecouvreur in the Countess de Boulaincourt Collection; one of Guillaume Aubourg and his wife in the Baroness Levasseur Collection, etc. Coypel also executed the portraits of Louis XV, of the Duke of Orléans, of Molière and other famous personages.



CHARLES ANTOINE COYPEL

No. 375—PORTRAIT OF A LADY

## EIGHTEENTH CENTURY FRENCH PAINTINGS

No. 376

JEAN BAPTISTE JOSEPH PATER

FRENCH: 1696—1736

### *A PASTORAL SCENE*

(Canvas)

*Height, 16¼ inches; width, 13½ inches*

*(Companion to the following)*

IN a summer landscape, bounded on the left by a term and on the right by a vase beneath the trees, a group of six persons are frolicking. On the right a lady, wearing a white satin dress, is playing on a musical instrument. More to the left, but by her side, kneels a man who is dressed in gay attire and knee-breeches. On the ground, between his legs, is a small dog. Behind the two principal figures stands a pierrot. In the background to the left are a young man and a girl and another man. Blue sky.

*Purchased from Gimpel & Wildenstein.*

*Note:* This and the following picture are very typical of Pater's work, the painter par excellence of the "Fêtes Galantes." It is interesting, among others, to compare them with "A Pastoral" in the Sir Edgar Vincent Collection, and with another in the Buckingham Palace, both reproduced by Eugène Langevin in J. J. Foster's "French Art from Watteau to Prud'hon," Vol. II, pages 51 and 56.

JEAN BAPTISTE JOSEPH PATER: Born in Valenciennes in 1696; died in Paris in 1736. Pupil and imitator of Watteau. Some of his best works are to be found in the Royal Prussian Palaces; there are also a number of them in the La Caze Collection in the Louvre, in Buckingham Palace, in the Wallace Collection and elsewhere.



JEAN BAPTISTE JOSEPH PATER

No. 376—A PASTORAL SCENE

No. 377

JEAN BAPTISTE JOSEPH PATER

FRENCH: 1696—1736

*A PASTORAL SCENE*

(Canvas)

*Height, 16 inches; width, 13½ inches*

*(Companion to the preceding)*

A GROUP of five figures in a garden in summer time. Seated in the center under a tree, and wearing a white silk dress with white and pink corsage, is a young lady. She is holding a music score and turns to the right toward a blue-clad flute-player; on the ground at her feet, and more to the left, is another musician, who, dressed in pink and holding his flageolet, has his back turned to the spectator. At the back, in the middle distance, is a young lady, in bluish-yellow dress and wearing a blue hat, who is accompanied by a young gallant; he has a red cloak over his shoulder. They are about to walk away into the glade which is revealed in the right background.





JEAN BAPTISTE JOSEPH PATER

No. 377—A PASTORAL SCENE

No. 378

NICOLAS LANCRET

FRENCH: 1670—1743

**THE IMPRISONED BIRD**

(Canvas)

*Height, 11½ inches; length, 14½ inches*

On the right, under a tree in a park, a young woman is sitting on a hillock of grass. She wears a yellow dress, with pink sleeves, and a light apron. Her head is turned toward the left, as she makes a feint of opening, with her right hand, the door of a wicker-work bird-cage, from which the "imprisoned" bird is seeking to escape. She is ready to seize the little creature in her left hand. On the left a young gallant reclines against the bank. He is in yellow-blue attire, with knee-breeches, and wears a felt hat which is adorned with multicolored ribbons. He holds a flageolet which he has just been playing.

*Formerly in the collection of Lucien Surman, Paris, and sold May 11, 1912, No. 39.*

*Purchased from Jacques Seligmann.*

*Note:* A different version of the same picture by Lancret, called "The Bird Fancier," is in the collection of the German Emperor and is reproduced by Eugène Langevin in J. J. Foster's "French Art from Watteau to Prud'hon," Vol. I, page 136.

NICOLAS LANCRET: Born in Paris in 1690; died there in 1743. Pupil of Claude Gillot, in whose atelier he worked together with Watteau, whom he imitated very closely. Works by him are to be found in the Louvre, in the Wallace Collection in London, in Chantilly, in the National Gallery in London and elsewhere.



NICOLAS LANCRET  
No. 378—THE IMPRISONED BIRD

No. 379

NICOLAS LANCRET

FRENCH: 1690—1743

*A CONVERSATION PIECE ("LES DEUX AMIS")*

(Canvas)

*Height, 11 inches; width, 15 inches*

A group of three persons, seen at full length in a summer landscape. On the left is a young lady, wearing a blue and white striped gown; she is seated on a bank beneath a tree. More to the right a young gallant, in red attire, has his hand under her chin. Another gallant, taller and rather older, wearing knee-breeches and red, white-lined sleeves, advances to address the seated pair. An opening on the right, with a vista of spreading landscape. Blue sky.

*Engraved by Nicolas de Larmessin.*

*Mentioned in "Bocher" and in "Eloge de Lancret" by Ballot de Souel.*

*Exhibition Sale, 1739.*

*Collection de la Neuville, 1858.*

*Collection Marquis de Crillon.*

*Collection Duc de Polignac.*

*Note:* This picture is mentioned as an authentic work by Lancret, by Eugène Langevin in J. J. Foster's "French Art from Watteau to Prud'hon," Vol. I, page 151.

NICOLAS LANCRET: Born in Paris in 1690; died there in 1743. Pupil of Claude Gillot, in whose atelier he worked together with Watteau, whom he imitated very closely. Works by him are to be found in the Louvre, in the Wallace Collection in London, in Chantilly, in the National Gallery in London and elsewhere.



NICOLAS LANCRET

No. 379—A CONVERSATION PIECE ("LES DEUX AMIS")



No. 380

MADAME VIGÉE-LEBRUN

FRENCH: 1755—1842

*PORTRAIT OF THE MARQUISE DE FONTENOY DE CHATENAY*

(Canvas—Oval)

*Height, 25 inches; width, 21 inches*

HALF-LENGTH figure, dressed in brownish-blue, and wearing a white neck kerchief. She is seated in a chair, with her back turned to the spectator. She turns her head over her left shoulder. A fillet in her hair, which falls down on to her back. Blue background.

*Mentioned in the work by Pierre de Nolhac on Madame Vigée-Le Brun (page 163) as having figured at the "Exposition Rétrospective Féminine" in 1908. It then belonged to the collection of Mr. Féral.*

LE BRUN (ELISABETH-LOUISE VIGÉE): Born in Paris in 1755; died in 1842. Favorite painter of Marie Antoinette and her court. Active also in Vienna, Dresden, Berlin and St. Petersburg.



MADAME VIGÉE-LEBRUN

No. 380—PORTRAIT OF THE MARQUISE DE FONTENOT DE  
CHATENAY

No. 381

FRANÇOIS BOUCHER

FRENCH: 1703--1770

**THE SHEPHERD BOY ("LE PETIT BERGER")**

(Canvas)

Height,  $21\frac{1}{2}$  inches; width,  $19\frac{1}{2}$  inches

A SMALL child, dressed in pink and with a water-bottle by his side, stands and leans against a tree as he plays upon the bagpipes. In the right foreground a sheep lies on the ground at his feet. In front of the shepherd boy a dog stands on its hind legs. In the middle distance, and on lower ground, are a flock of sheep. Trees beyond.

*Formerly in the collection of Baron Adolphe de Rothschild, Paris, and in that of Vicomte Jacques de Canson.*

*Said to have been engraved by Daflors.*

*Mentioned by A. Michel: "F. Boucher," page 87, No. 1558, as "Le Petit Berger adossé contre un arbre"; said to have been included in a sale on April 29, 1892; and held to be the pendant to a "Petit Jardinier."*

*Purchased from S. J. Frank, New York.*

FRANÇOIS BOUCHER: Born in Paris in 1703; died there in 1770. Pupil of François Lemoine and influenced by Watteau, whose paintings and drawings he often etched. He succeeded Van Loo in 1765 as "Premier Peintre du Roi."



FRANÇOIS BOUCHIER

No. 381—THE SHEPHERD BOY ("LE PETIT BERGER")

No. 382

FRANÇOIS BOUCHER

FRENCH: 1703—1770

*AUTUMN ("LES DÉLICES DE L'AUTOMNE")*

*(Companion to the following)*

*(Canvas)*

*Height, 20 inches; width, 28 inches*

A YOUTHFUL shepherdess, in a white dress and a straw-hat trimmed with pink, is seated beneath a tree; she receives an offering of grapes and flowers from a young man, who is on the right and kneeling. More fruit and flowers are in another basket near his hat in the right foreground.

*From the collection of the Vicomte Gabriel Chabut.*

*Purchased from S. J. Frank, New York.*

These works recall the much larger canvases by Boucher entitled "The Shepherd Watching" (No. 385) and "The Shepherd Piping" (No. 399), signed and dated 1745, in the Wallace Collection, London. (See the catalogue of 1913, and see A. Michel, "F. Boucher," page 104.) They more closely resemble the famous set of four compositions entitled "Les Charmes du Printemps," "Les Délices de l'Automne" and "Les Amusements de l'Hiver" which were painted by Boucher for Madame de Pompadour. The master in these works (which measure the same as these two) produced an *œuvre capitale*, in which he displayed with brilliant success the infinite resources of his talent. That set, signed and dated 1755, was engraved by T. Daullé and dedicated to "Madame de Pompadour, dame du Palais de la Reine." After her death they passed to her brother, the Marquis de Marigny, and appeared in his sale. They later passed to Madame Ridgway, and were in time included (Nos. 4, 5, 6 and 7) in the sale of her effects in Paris, December 3, 1904. They are dealt with by A. Michel, "F. Boucher," page 88, and illustrated in *Les Arts*, March, 1905; also they are mentioned by Pierre de Nolhac, "F. Boucher," 1907, page 150. The set of four is now in the collection formed by Mr. H. C. Frick, of New York. But they do not overshadow this pair.

FRANÇOIS BOUCHER: Born in Paris in 1703; died there in 1770. Pupil of François Lemoine and influenced by Watteau, whose paintings and drawings he often etched. He succeeded Van Loo in 1765 as "Premier Peintre du Roi."





FRANÇOIS BOUCHER

No. 382—AUTUMN ("LES DÉLICES DE L'AUTOMNE")

No. 383

FRANÇOIS BOUCHER

FRENCH: 1703—1770

**SPRING ("LES CHARMES DU PRINTEMPS")**

*(Companion to the preceding)*

(Canvas)

*Height, 21 inches; width, 29 inches*

A GIRL, wearing a voluminous yellow skirt and low-cut white bodice, is seated in a garden. A boy, dressed in light blue, and having a pink mantle over his shoulders, binds flowers in her hair. On the left, by the boy's side, stands a goat. A classical landscape in the distance to the right.



FRANÇOIS BOUCHER

No. 383—SPRING ("LES CHARMES DU PRINTEMPS")

No. 384

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

*THE HAPPY FAMILY ("L'HEUREUX MÉNAGE")*

(Canvas—Circular)

*Diameter, 13 inches*

AN interior with three figures. Dressed in yellow and wearing knee-breeches, the father is lying almost at full length in an armchair. He is being caressed by a small child who, in a white dress with a red belt, is clambering up his body. On the left the fair-haired mother, dressed in blue, leans against her husband's chair and regards the child tenderly. On the right is a birdcage and a parrot with its wings extended.

*Didot Sale, April 3-5, 1825, No. 136.*

*Dubois Sale.*

*Otto Muddler Sale, November 27, 1871.*

*Comte Houdetot Sale, May 9, 1859.*

*Mentioned in de Goncourt's "L'Art au XVIIIème Siècle."*

*Mentioned in Pierre de Nolhac's "Fragonard."*

JEAN HONORÉ FRAGONARD: Born at Grasse in 1732; died in Paris in 1809. Pupil first of Chardin, then of Boucher. French School.



JEAN HONORÉ FRAGONARD

No. 384—THE HAPPY FAMILY ("L'HEUREUX MÉNAGE")



No. 385

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

**PORTRAIT OF LE CHEVALIER DE BILLAUT**

(Canvas)

*Height, 21½ inches; width, 18 inches*

BUST-LENGTH, turned three-quarters to the left. In gay attire, seated in a chair, and resting his left arm over the back of it. Of about middle age, and the hair powdered.

*From the collection of Vicomte Gabriel Chabut.*

*Purchased from S. J. Frank, New York, 1916.*

Inscribed on the back of the canvas: "Portrait du Chevalier de Billaut, lieutenant au régiment de Malvil, chevalier de St. Louis; peint par Fragonard, à M. le Comte Guérin." This inscription is thoroughly accepted by Pierre de Nolhac: "Fragonard," 1901, page 110; it is to be also identified with the portrait included in the J. Lassalle Sale, at the Hotel Dronot, Paris, December 16, 1901, No. 13.

JEAN HONORÉ FRAGONARD: BORN at Grasse in 1732; died in Paris in 1806. Pupil first of Chardin, then of Boucher. French School.



JEAN HONORÉ FRAGONARD

No. 385—PORTRAIT OF LE CHEVALIER DE BILLAUT

No. 386

JEAN ANTOINE WATTEAU

FRENCH: 1684—1721

*JUPITER AND ANTIOPE*

(Panel)

*Height, 10½ inches; width, 8¼ inches*

ANTIOPE, almost entirely nude and seen at full length as she reclines on green and pink draperies beneath the wide-spreading branches of a tree, is being discovered by the revolting Jupiter. He steadily approaches from behind the tree; in its branches hangs the quiver of Cupid, who is seated in the left foreground and holds a lighted torch in his right hand. Blue sky in the right background.

*From the collection of Comte de Larsindj, and from the collection of the Comte de Marbonne Peled.*

*Purchased from Gimpel & Wildenstein.*

All lovers of the magnificent art of the short-lived Watteau will recall the larger, oval-shaped and different composed painting of the same subject which, after being in the d'Arenberg, Bourlon de Sarty and Patureau Sales, passed into the Louvre. It is there (No. 991) still admired as one of that Museum's greatest treasures. Yet this were worthy to hang next to it.

This beautiful little picture is a slightly changed version of Watteau's much larger and famous picture in the Louvre, representing the same subject and reproduced in Edmond Pilon: "Watteau et son école," 1912, page 114. The Louvre picture is oval-shaped and shows Antiope sleeping with her left arm hanging down, while in the picture here reproduced it is thrown around her head. As for the Cupid seated on the ground, his quiver and torch, they are omitted in the Louvre picture, for which more probably the one here reproduced was a preliminary study. In both pictures the flesh and coloring are of exquisite beauty.

ANTOINE WATTEAU: Born in Valenciennes in 1684; died at Nogent, near Vincennes, in 1721. Pupil of Claude Gillot. Was received by the Académie Royale in 1717 at the presentation of his famous picture, "L'Embarquement pour l'Île de Cythère," in the Louvre. He was the inventor and the head of the charming school of painters of "Fêtes Galantes," and one of the finest colorists among the artists of the eighteenth century.



JEAN ANTOINE WATTEAU

No. 386—JUPITER AND ANTIOPE

No. 387

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

**LADIES BATHING ("LES BAIGNEUSES")**

(Canvas)

Height, 27 inches; length, 33½ inches

EIGHT ladies in different postures, four of them already in the stream; the others are resting on the bank. The water runs apace, and rushes grow on the edge of the stream. Overhanging trees on the near bank on the right, and others in more luxuriant foliage on the far bank on the left. Cloud cumuli in the sky.

*This is said to have been at one time in the Wafferdin Collection, but the "Baigneuses," No. 79 in that collection, sold in April, 1880, at the Hôtel Dronot, is described as a panel measuring 6¾ inches by 9¾ inches. Yet this painting of "Les Baigneuses" may perhaps be identifiable with one in the Wafferdin Collection.*

*At one time in the collection of Baron de Beurnonville, and sold May 9-16, 1881, No. 60; described in the catalogue as "a charming sketch; a repetition by the master of the picture in the Lacaze Collection in the Louvre."*

*Subsequently in the possession of Baron Franchetti and of Vicomte Jacques de Causon; apparently also included in a Vente Judiciaire in June, 1887. (Portalis, "Fragonard," 1889, page 271.)*

A comparison of this fine painting with that in the Louvre (No. 293) in no way detracts from either. (See Portalis: "Fragonard," page 69.)

In the "Exposition d'Œuvres de Fragonard," held in Paris, 1921, was included a picture entitled "Baigneuses" (No. 30), of 1765-67, measuring 25 inches by 32 inches, and described as being from the collection of the Comtesse Tyszwicz and lent by Jean Bartholoni. It is a slightly different version.

Another picture representing "Les Baigneuses" was included in this exhibition (No. 96 of the Catalogue), belonging to the Duc de Feltre Collection and lent by Madame La Comtesse H. de Gontaut-Biron, in Paris. As for the picture we are concerned with here, it is also mentioned in the work by Pierre de Nolhac on Jean Honoré Fragonard, page 119.

JEAN HONORÉ FRAGONARD: Born at Grasse in 1732; died in Paris in 1806. Pupil first of Chardin, then of Boucher. French School.





JEAN HONORÉ FRAGONARD

No. 387—LADIES BATHING ("LES BAIGNEUSES")

No. 388

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

*PORTRAIT OF MADMOISELLE COLOMBE AS "VENUS"*

(Canvas—Oval)

*Height, 32 inches; width, 18½ inches*

LIGHT-TONED, classically conceived portrait. The young lady, with fair hair and blue eyes, is seen at half length; in full face and nude to the waist. The lower part of her form is enveloped in pink and white draperies of flimsy texture. With her right hand she points to her emblematic dove, in the right corner; in her upraised left hand she holds the apple of Venus. Opaque clouds in the upper sky that forms the light-keyed background.

Marie Thérèse Théodore Rombocoli-Riggieri was born in Venice, October 22, 1754. Taken, together with her sister Marie (called Adeline), to Paris while still a child by her father, she entered the Comédie Italienne in 1766. There she became acquainted with the Comte de Masserone, known as Lord Mazarin, who fell desperately in love with her, and, as it is said, "bought her from her parents for 100 louis d'or." Mlle. Colombe, as she was known as a singer on the stage, gained an increasing reputation by the parts she played in "Le Huron," "Tom Jones," "Le Bâcheron," "Lucile," "Le Roi et le Fermier," "Le Déserteur" and such plays. She retired from the stage in 1788, after seventeen years of active work, with a pension, and settled at Versailles, but her later life was not of high repute. Grimm said that she "had the most beautiful eyes in the world." Grimm, Bachaumont and Boldini praised her very highly; Falconet executed her portrait in marble; also her contemporaries acknowledged her beauty:

"chez elle il faut s'appareiller  
Si dans ses mains je tombe  
quelle me transforme en ramier.  
Car j'aime la Colombe."

Mlle. Colombe, or Colombe l'aînée, is distinguished from her sister Marie-Madeleine, known also as Colombe Cadette or as Adeline. The latter was born at Florence, December 15, 1760, and died at Versailles, February 4, 1841. The portrait of Marie Madeleine Riggieri (known as Adeline) was also painted by E. Fragonard, and that about 1775-76; it is an oval and measures 23 inches by 19 inches. From the Doucet Sale, Paris, 1912 (No. 140), it passed to Mme. L. G. Thompson, who lent it (No. 54) to the Fragonard Exhibition held in Paris in 1921. Another portrait of Adeline by Fragonard was found at Saint Brice in the country house of her sister Mlle. Colombe—whence also comes the present work—and is to-day in the collection of Baron Edouard de Rothschild.

*From the collection of the Château de Saint Brice.*

*Bought from Gimpel & Wildenstein.*

JEAN HONORÉ FRAGONARD: Born at Grasse in 1732; died in Paris in 1806. Pupil first of Chardin, then of Boucher. French School.



JEAN HONORÉ FRAGONARD

No. 388—PORTRAIT OF MADEMOISELLE COLOMBE AS "VENUS"

No. 389

MAURICE QUENTIN DE LA TOUR

FRENCH: 1704—1788

**PORTRAIT OF A LADY**

(Pastel—Oval)

*Height, 23 inches; width, 19 inches*

SHE is represented in an oval, half-length, facing toward the right and her head turned to the left. She wears a gown cut low in front and trimmed with ribbons and lace. Over it is a rich mantle trimmed with fur and around her neck is a pearl necklace. Her soft wavy hair is combed back from her forehead and her beautiful face has a smiling expression.

She was one of the daughters of Jean Pierre Roch de Chastagner, seigneur of Lagrange and of Labrayère, who was a son of Jean Pierre de Chastagner de Lagrange, doctor and lawyer, by his wife Demoiselle Marguerite de Teissier du Rossier de Tagnac; he married, February 8, 1741, Demoiselle Marie Elisabeth de Mirman de La Tour, of the town of Saint Ambroix. She was a daughter of Messire François de Mirman, seigneur of La Tour, by his wife Suzanne Bonzige of Lacoste. This François Mirman, of La Tour, was the brother of the celebrated pastellist.

Another pastel portrait of this lady by La Tour, seen three-quarters to the left and measuring 15 inches by 12 inches, is mentioned in the "Catalogue des Pastels de M. Quentin de la Tour, composant La Collection de Saint-Quentin," published in Paris, 1920, page 29. Therein will be found much biographical matter regarding the family.

This pastel was purchased from Madame Pliscent of Nice, France, *née* Chastagner de Lagrange.

A pastel head of the same lady, which probably was a sketch for the same picture, is reproduced in Herman Erhard: "La Tour, der Pastellmaler Louis XV," 1918, pl. 49a.

MAURICE QUENTIN DE LA TOUR: Born in Saint Quentin in 1704; died in 1788. Worked only in pastel and was the most famous pastellist of the time.



MAURICE QUENTIN DE LA TOUR

No. 389 PORTRAIT OF A LADY



## ATELIER OF THE DELLA ROBBIA

### 390—A RECTANGULAR GLAZED TERRA-COTTA RELIEF REPRESENTING A CHERUB'S HEAD

Against a dark blue background is seen a six-winged cherub, glazed in white. His hair is gilded and behind his head is seen a nimbus. Along the base is a twisted pattern.

*Height, 8½ inches; width, 16 inches.*

This cherub's head, made in the Della Robbias' atelier, has its prototype in Andrea's heads of cherubs, in whose atelier an innumerable number of them were produced. Among those still extant there is one in the Berlin Museum; one in the Berwind Collection in Newport.

## ATELIER OF ANDREA DELLA ROBBIA

### 391—A GLAZED TERRA-COTTA RELIEF REPRESENTING THE ADORATION OF THE INFANT JESUS

*Florentine Late Fifteenth or Early Sixteenth Century*

Within an arched niche, bordered by an egg-and-dart pattern, is seen the Virgin, kneeling and adoring the Infant Jesus, reclining naked on a cushion. Above, in the clouds, is seen the Eternal Father with uplifted hands, and surrounding him are five winged cherubs. Nimbi are behind their heads. The Holy Dove is seen at the left above the head of the Infant Jesus.

The exterior of the arch is bordered by a continuous garland of fruit and flowers painted in various colors. On top, in the center, is a vase of flowers, and at the base, below an egg-and-dart molding and a frieze of leaves, is seen a winged and nimbed cherub's head. Blue background.

*Height, 41 inches; width, 26½ inches.*

This relief is derived from the LA VERNA altarpiece, the most popular of Andrea's compositions. A great number of variants of it are scattered in museums and private collections. Some of them show the Madonna and Child with God the Father, six cherubs and dove; others are with five cherubs and dove; still others with two cherubs, dove and two angels, etc. Mr. Allan Marquand, in his work on Andrea della Robbia, pages 19-42, gives a complete list of all these reliefs. As for reliefs showing exactly the same composition as the relief here reproduced, there are, among others, the one formerly in the Spitzer Collection (Catalogue de la Collection Spitzer, 1893, Pl. XXXVIII, No. 1288); one in the Berlin Museum (Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," page 45, Fig. 103); one in the Martin A. Ryerson Collection in Chicago (Marquand: "Andrea della Robbia," Vol. II, page 23, Fig. 150); one in the Church of Santa Maria in Consolazione in Genoa (Marquand; *Ibid.*, Vol. II, page 25, Fig. 151); two in the National Museum in Florence, one in the South Kensington Museum, etc.

(*Illustrated*)



ATELIER OF ANDREA DELLA ROBBIA  
No. 391—A GLAZED TERRA-COTTA RELIEF REPRESENTING  
THE ADORATION OF THE INFANT JESUS



392—A PAINTED TERRA-COTTA BUST REPRESENTING SAINT CATHERINE OF SIENA *Sieneſe, Sixteenth Century*

Saint Catherine of Siena is ſeen facing to the front. She wears a white wimple, framing her face and draped in front. Over it is a white veil and over her ſhoulders a blue mantle. The face and eyes are painted in natural colors. The buſt is ſtanding on a yellow detachable ſtand.

*Height, 14½ inches; width of baſe, 18 inches.*

Saint Catherine of Siena was a favorite ſubject with the Sieneſe artiſts, and buſts of the ſame kind are met with in muſeum and private collections. There is, among others, the ſame buſt in the Berlin Muſeum, given by Bode to Benedetto da Meſano (*Denkmäler* . . . Pl. 436, page 111), and which Schubring in his work, “*Die Plastik Sienuſ im Quattrocento*,” page 150, gives to Giovanni di Stefano.



## FLORENTINE SCHOOL

### 393—ITALIAN MARBLE BUST OF AN INFANT

Thin drapery falls from the left shoulder. The face slightly turned toward the right. The hair parted down the middle and falling on to the nape of the neck. On a green and gilt wood base. Found in a tomb.

*Bust, 10½ by 10½ inches.*

*From the Lazzaroni Collection, Rome.*

*Purchased from Canessa Brothers.*

*Note:* Reminiscent of a bust by Desiderio da Settignano in the collection of M. Gustave Dreyfus, and reproduced in *Les Arts*, December, 1907, page 3.

394—A SOUTH TYROL PAINTED AND GILDED STATUE REPRESENTING SAINT FLORIAN      *Late Fifteenth Century*

Saint Florian is standing on a round wooden base, his legs crossed and wearing a full armor over which is draped a mantle covering his back and shoulders, attached in front with folds gathered under his left arm. The head of the Saint is slightly bent forward, toward the right, and on his thick curly hair is a rolled flat cap. Both forearms, which are missing, were originally most probably holding a bucket or pitcher of water, recalling Saint Florian in the act of extinguishing fire. Flesh painted in natural colors.

*Height, 31 inches.*

*Formerly in the collection of Baron Eugen von Müller zu Eichholz, in Vienna.*

*Reproduced in the work by Julius Leisching: "Figurale Holzplastik . . .," Wien, 1908, Pl. 53, Fig. 111.*

Saint Florian, one of the eight tutelar saints of Austria, who among other miracles is said to have extinguished a conflagration by throwing a pitcher full of water over the flames, is rarely or almost never met with in Italian art. He is a favorite Saint in Germany and in Austria, and he is frequently represented there in paintings and in sculptures. The statue here reproduced belongs to the best specimens of its kind, and the costume, as well as the type and the arrangement of the hair, is characteristic of the Tyrolese art of the late fifteenth century.

*(Illustrated)*





LATE FIFTEENTH CENTURY

No. 394—A SOUTH TYROL PAINTED AND GILDED STATUE  
REPRESENTING SAINT FLORIAN

BY A FOLLOWER OF MICHELOZZO

395—A TERRA-COTTA STATUETTE REPRESENTING SAINT  
JOHN THE BAPTIST AS A CHILD

*Florentine Late Fifteenth Century*

Saint John the Baptist, wearing a short dress of animal skin which exposes his chest, arms and legs, is getting up from a trunk of a tree against which he was seated. He is about to walk toward the left. Over his left arm is draped a mantle, and in his left hand is an unfolded scroll.

*Height, 20 inches.*

*Purchased from Lowengard, Paris.*

The subject of Saint John the Baptist, represented as a Child, was a favorite one with the artists in Italy in the fifteenth century. The best known are those by Michelozzo in the Opera del Duomo and in the National Museum in Florence; the one by Verrocchio in the Berlin Museum, and the one by Rossellino in the National Museum in Florence. In comparing the above-mentioned statuette with the ones just mentioned, we find most analogies with the ones by Michelozzo, from which it undoubtedly derives. (See reproduction in Venturi: "Storia dell' Arte Italiana," Vol. VI, page 365, Fig. 228; and Alinari, No. 3715).



BY A FOLLOWER OF MICHELOZZO  
No. 395—A TERRA-COTTA STATUETTE REPRESENTING SAINT  
JOHN THE BAPTIST AS A CHILD

FINE OLD ITALIAN BRONZES  
OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES

396—A GILT BRONZE LOCK AND HASP

*Italian (Roman) Second Half of Sixteenth Century*

In the center, on the hasp, is seen the Goddess Ceres, standing and supporting on her head a basket of corn. She wears a sleeveless floating gown girdled at the waist. Below is the coat-of-arms of the princely Orsini family of Rome, which are: "Bandé de gu. et d'argent; au chef du sec., chargé d'une rose de gu. et soutenu d'une devise d'or chargé d'une anguille ondoyante en fasces d'or." These arms are represented at the left of the shield, while at the right are those of an unidentified family by alliance. The lock itself shows a rich decoration of trophies, vases, masks and two reclining human figures.

Affixed to a red velvet mount.

*Extreme height, 9¾ inches; width, 7 inches.*

The fact that this richly decorated and highly finished lock has been made for the Orsini family is of the greatest interest. This princely family is among the most famous in Italy. Their origin goes back to the tenth century and their principal titles are: Seigneurs of Monterotondo; Counts of Nola, of Pitigliano, of Manupello, of Lecce; Dukes of Bracciano, of Gravina, of Venosa; Princes of Tarente, etc. . . . Three members of their family were elected Popes, one in 1191 under the name of Celestin III, the second in 1277 as Nicolas III, and the third in 1724 as Benedict XIII. Other high charges were held by members of the Orsini family on whom the titles of Prince of Solofra and the Prince of the Holy Empire were conferred.

*(Illustrated)*

397—NORTH ITALIAN BRONZE MORTAR      *Late Sixteenth Century*

Circular and wide-mouthed. Ornamented with circular bands, the upper having floral forms set between two medallions which contain the Sacred Monogram; the lower band, of diversified anthemion pattern. Inscribed round the rim: SANCTA MARIA DI JESU, and dated MDLXXXI. On a detachable base. Dark patina.

*Height, 11½ inches.*

This mortar is of excellent workmanship and shows the same form as a mortar of an earlier period in the Louvre, reproduced in the Catalogue of Bronzes, page 47, No. 38.



ITALIAN (ROMAN) SECOND HALF OF THE SIXTEENTH  
CENTURY

No. 396—A GILT BRONZE LOCK AND HASP





WORKSHOP OF ANDREA BRIOSCO (CALLED IL RICCIO)

398 ANTIQUE ITALIAN BRONZE CANDLESTICK

*Paduan Sixteenth Century*

The bronze candlestick is shaped in the form of a fish, with a human and bearded head. The fins form the base and the candle-socket is set within the curve of the tail. Dark brown patina.

*Height, 3½ inches; length, 7 inches.*

It is interesting to compare this candlestick with two inkstands of the same character in the National Museum in Florence and in the Estense Museum in Modena, reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. I, Pl. 46.



# WORKSHOP OF ANDREA BRIOSCO (CALLED IL RICCIO)

## 399—A BRONZE LION, OR PANTHER      *Paduan Sixteenth Century*

The lion is trotting forward, his right front leg raised from the ground. His head is turned toward the right and his mouth is slightly open. The long tail is lashed between the legs and turned over the back.

*Height, 4½ inches.*

*Formerly in the S. E. Kennedy Collection in London; sold March, 1918, No. 429.*

*Purchased from Jacques Seligmann, Paris.*

This animal, of excellent workmanship, is a slight variation of the walking lion in the J. Pierpont Morgan Collection, reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. II, page 2, Fig. 13.



# WORKSHOP OF ANDREA BRIOSCO (CALLED IL RICCIO)

400—A BRONZE INKSTAND

*Paduan Early Sixteenth Century*

The inkstand is formed of a round vessel supported on the right shoulder of a bearded man. He is kneeling on one leg and his left hand is placed on his left knee while supporting the vessel or receptacle for ink with his right arm. Brown patina.

*Height, with base, 8 inches.*

The composition is a derivation of the famous inkstand formerly in the Taylor Collection in London, reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. I, page 29, Fig. 23. There is a similar group in the Caruso Collection in New York; another group showing great similarity is in the Martin le Roy Collection in Paris, and still another in the Berlin Museum.



401—BRONZE INKSTAND: "CUPID AND A DOLPHIN"

*Venetian Sixteenth Century*

The quadrilateral cover, which is ornamented with female busts and, at each corner, with the figure of an eagle with wings deployed, is surmounted by a Cupid who reclines on the back of a dolphin. The quadrangular base is fluted and ornamented with swags of foliage; at either end is an armorial shield, and at either side a lion's head. The interior has four compartments, and the tray is removable. Brown patina.

*Height, 8 inches; length, 8¾ inches; width, 6 inches.*

*Formerly in the collection of Edward Joseph, London.*

*Subsequently in that of S. E. Kennedy, London, and by him exhibited at the Royal Academy, 1904, Case G, No. 14.*

*Sold at Christie's, March 20, 1918, No. 405.*

*Purchased from Jacques Seligmann, Paris.*

The inkstand, of excellent and most decorative qualities, is a characteristic example of Venetian workmanship in the second half of the sixteenth century. It shows similarity in the conception and in the decoration with an inkstand formerly in the J. Pierpont Morgan Collection, reproduced in Bode: "The Italian Bronze Statuettes in the Morgan Collection," Vol. II, Pl. 135, No. 197.



AFTER BENVENUTO CELLINI

402—ITALIAN CANDLESTICK

Three winged *putti* touch the support of the candlestick as they move around it. Their feet tread on a garland of foliage placed on the ground. The base is triangular and rests on voluted feet.

*Height, 9 inches.*





ATTRIBUTED TO BENVENUTO CELLINI

403--ITALIAN SIXTEENTH CENTURY BRONZE STATUETTE:  
"MERCURY AND CUPID"

Mercury, without *talaria*, is standing; his left foot touches lightly his winged *petasus*. With his right hand he holds a drapery to Cupid, who, on the ground by his right side, places his left hand between Mercury's *petasus*. On a black wood base. Brown patina.

*Height, 7 inches; with base, 10 inches.*

*Purchased from Jacques Seligmann, Paris.*



BY A FOLLOWER OF JACOPO SANSOVINO

104—A PAIR OF ITALIAN BRONZE URNS

*Venetian Late Sixteenth Century*

Around the body is a decoration of three heads of winged *putti*, placed between each two of the three handles. The lower part is decorated with palmettes and acanthus leaves. On the rim is an egg-and-dart decoration. Standing on brown yellow marble plinths. Brown patina.

*Height, 11½ inches.*

*Purchased from Jacques Seligmann, Paris.*



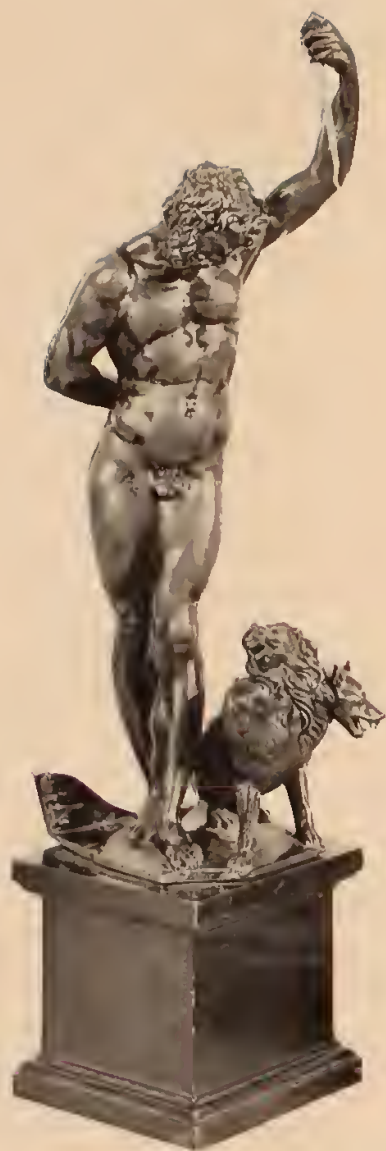
405—PAIR OF BRONZE FIGURES

*Italian Seventeenth Century*

Possibly by Alessandro Algardi or by an artist near to him. The one on the left has turned his head toward the left; a drapery falls from his left shoulder and conceals his left hand; the right hand is raised above the head. Seated on a *verde antico* marble three-sided plinth.

The one on the right looks out wistfully toward the right, his left hand extended. A drapery conceals his right arm and, carried round the back of his body, falls on to his left leg. Seated on a *verde antico* marble three-sided plinth. Black patina.

*Height, over all, 14 inches.*



406—SIXTEENTH CENTURY VENE-  
TIAN BRONZE GROUP OF  
"HERCULES AND CERBERUS"

The God, represented standing, is nude. His right arm placed behind him and resting on his hip. His left hand is raised and grasps an arrow (detachable). He looks down at the long-tailed three-headed monster which crouches at his feet. On a rectangular base.

*Height, 12 inches; with base, 15¼ inches.*

*Purchased from Jacques Seligmann, Paris.*

There is in the South Kensington Museum in London an identical statuette of Hercules, where the monster, however, is missing. It is reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, Pl. 230, where it is called Venetian, second half of the sixteenth century.

407—BRONZE STATUETTE OF BACCHUS  
*Italian Late Sixteenth or Early Seventeenth Century*

Bacchus is represented full length, nude, except for a goat's skin falling over his left arm across a small portion of his body. He is slender and youthful and faces to the front with flowing hair, his right arm thrown over his head and the hand holding a bunch of grapes. In the left hand, of which the arm hangs down, he is holding another bunch of grapes. Below, seated beside Bacchus, is a leopardess, raising its paw and trying to reach up toward the grapes. Dark brown patina. On a green marble rectangular base.

*Height, 9½ inches; with base, 13½ inches.*

*Purchased from Lowengard, Paris.*

Another replica of the same statuette was formerly in the J. Pierpont Morgan Collection, coming from the Pfungst Collection, and reproduced and described by Bode: "The Collection of Bronzes in the J. Pierpont Morgan Collection," Vol. I, Pl. 70, No. 104.







AFTER VERROCCHIO

408—BRONZE EQUESTRIAN FIGURE OF COLLEONI

Reproduction, on a very small scale, of the well-known statue of Bartolomeo Colleoni (died 1475), the famous condottiere, modeled in 1481 by Andrea del Verrocchio and cast by Leopardi, and now placed in the Campo Santi Giovanni e Paolo, Venice.

*Height, 14 inches; the base, 7 inches high and 15 inches long.*



409—FLEMISH SEVENTEENTH CENTURY BRONZE GROUP;  
"ST. GEORGE SLAYING THE DRAGON"

The soldier Saint, mounted on his steed, which prances over the form of the half-conquered dragon, is about to deliver the final blow. On a brown wood base.

*Height, 8¼ inches; with base, 11½ inches.*

## ALESSANDRO VITTORIA

### 410 —A PAIR OF BRONZE CANDLESTICKS

*Venetian Second Half of Sixteenth Century*

Each candlestick is formed by a nude figure of a boy supporting with both arms, against his head, a fluted vase which serves for the socket for the candle. The base upon which the figures are standing is formed of three seahorses resting their front feet on strapwork pattern. Three winged *putti* are placed between them. The feet of each candlestick are decorated with acanthus leaves.

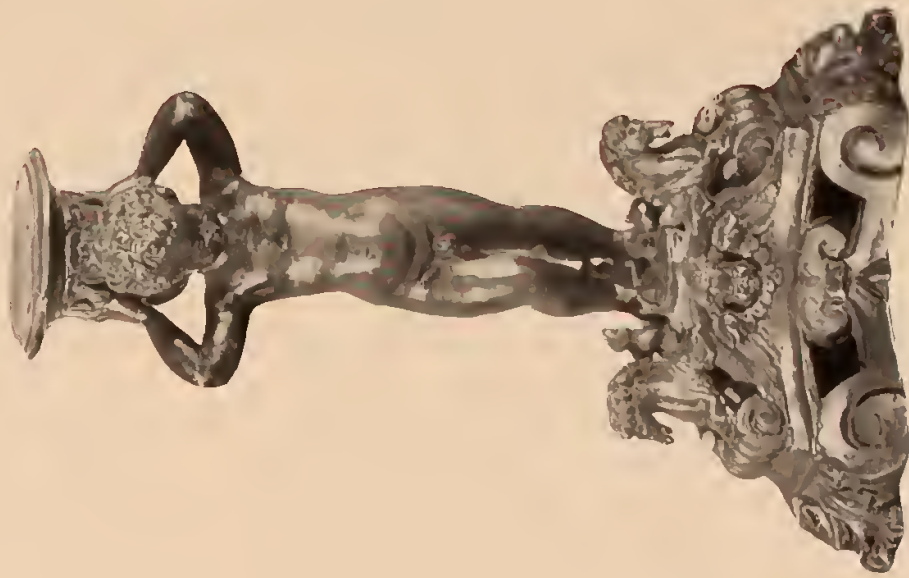
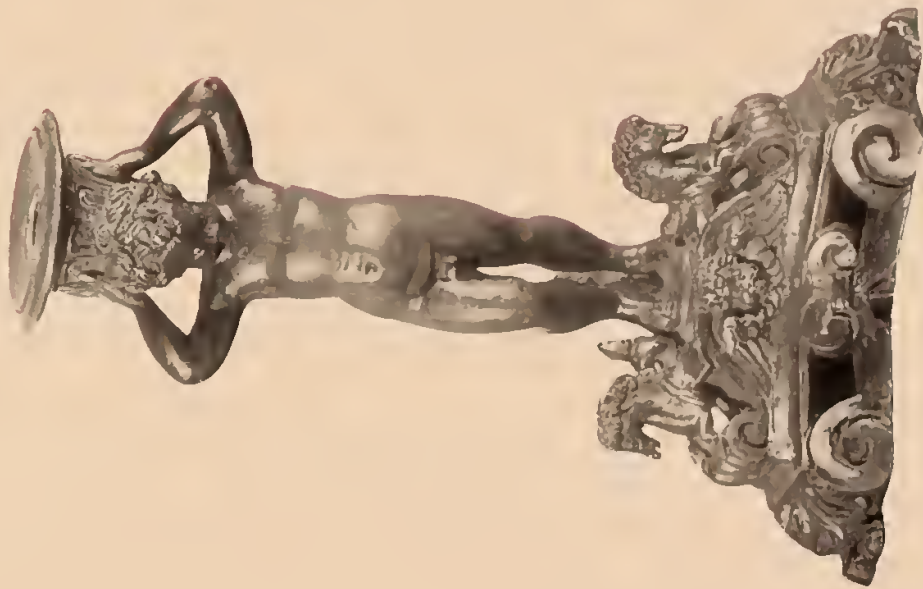
*Height, 10 inches.*

*Formerly in the J. E. Taylor Collection in London.*

*Reproduced and described in the Sale Catalogue, July 1, 1912, Pl. 10, as by Jacopo Sansovino.*

The attribution of the candlesticks to Alessandro Vittoria is based on the fact that they bear a close relationship with his works. An identical candlestick coming from the Simon Collection in Berlin is reproduced by Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, Pl. 204, and is given by him to Alessandro Vittoria. A *putto* of the same kind, holding a vase on his head, is in the Imperial Museum in Vienna, and is reproduced in Julius von Schlosser: "Werke der Kleinplastik in der Skulpturen Sammlung des Allerhöchsten Kaiserhauses," Vol. I, Pl. XX, No. 4.

*(Illustrated)*



ALESSANDRO VITTORIA  
No. 410—A PAIR OF BRONZE PRICKET CANDLESTICKS



III--A BRONZE INKSTAND IN THE MANNER OF ALESSANDRO VITTORIA

Three winged and bearded satyrs whose bodies terminate in dolphins' tails support the receptacle for the ink, formed of a round bowl with cover and decorated with a conventional leaf-work pattern.

*Height, 7½ inches.*

The lower part of the inkstand, which is the interesting part, shows great similarity in the decoration and in the conception with candlesticks formerly in the J. Pierpont Morgan Collection, given to Alessandro Vittoria and reproduced in Bode: "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. II, Pl. 137, No. 200.





412—EARLY SIXTEENTH CENTURY ITALIAN PADUAN  
BRONZE INKSTAND: "GOOSE AND GANDER"

Designed as a group of two birds placed on a tuft of grass and set on a base cast with three cherub-heads, foliage and scrolls. The whole is set on a triangular grained red marble plinth. Dark patina.

*Height, 7½ inches; with base, height, 8½ inches.*

*Formerly in the collection of S. E. Kennedy, London, sold March 20, 1918, No. 416.*

*Purchased from Jacques Seligmann, Paris.*

This inkstand, which is of excellent quality, is a characteristic specimen of Paduan workmanship of the School of Riccio in the early sixteenth century.



413—SIXTEENTH CENTURY VENETIAN BRONZE FIGURE

A Centaur lying on the ground with fore feet extended as if about to rise. Holds a club in upraised right hand, and a shield of classical design on the left fore arm. On a dark green marble base.

*Height,  $6\frac{3}{4}$  inches; length,  $8\frac{1}{2}$  inches.*

*Bought from J. & S. Goldschmidt.*

Referred to by Dr. von Bode, in a letter of Oct. 23, 1912, as follows: "The bronze you showed me, a 'Centaur with a Club and in his Left Hand a Shield,' is a fine Italian example of the 16th century. I have never seen this model before. Judging from the shape of the shield, this bronze is of the Venetian or Paduan school."



414—EARLY SIXTEENTH CENTURY PADUAN BRONZE INK-  
STAND: "PROMETHEUS AND THE EAGLE"

The nude, bearded figure is lying face upward, with his back arched and his knees bent and bound to the rock. His head rests on a projecting stump, to which his right hand is attached. His left hand is manacled to the ground. The cover of the inkstand fits into an aperture in his breast and is formed of an eagle standing on a tuft with wings outspread. The base is formed of four projecting arms and is inscribed: BERNARDINUS MAGISTER LUCCELLUS IVD. Dark brown patina.

*Height, 8 inches; length, 10 inches.*

*Exhibited at the Burlington Fine Arts Club, 1912, No. 62, Plate XXVI, page 79.*

*From the collection of S. E. Kennedy, London.*

*Purchased from Jacques Seligmann, Paris.*

415—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR

Finely chased in each quarter with allegorical scenes, set above swags of foliage which, at each side, depend from masks. In the center of each side is an armorial shield, displaying the arms of the House of Este, and of the Dukes of Ferrara and Modena. On a rectangular marble support.

*Height,  $5\frac{1}{4}$  inches; depth,  $5\frac{1}{2}$  inches.*

*Base: Height,  $4\frac{1}{4}$  inches; width, 4 inches.*

*From the collections of Louis Huth, E. Govett and S. E. Kennedy, London.*

*Purchased from Duveen Brothers.*

*(Illustrated)*



No. 415—SIXTEENTH CENTURY ITALIAN BRONZE MORTAR



## SCHOOL OF JACOPO SANSOVINO

### 416—BRONZE INKSTAND IN THE FORM OF A MERMAID

*Venetian Second Half of Sixteenth Century*

A nude seated female figure is seen to below the waist, the lower part of her body ending in twisted fishtails. Between them is placed the receptacle for ink, and the cover of it is formed by the head of Medusa. The whole rests upon ball feet, and in front is seen a coat-of-arms, most probably belonging to the Trevisan family of Venice: "Gold, a band gules with six stars of same in orle." The mermaid, or sea-nymph, wears a helmet on her head and her body is slightly bent forward, while she looks in front of her. She is holding on to the rim of the inkstand with one hand, while in the other is a book on the cover of which is inscribed **PROTOCOLI<sup>s</sup>**, H.A.

*Height, 5½ inches.*

*Formerly in the collection of Sir George Donaldson of London, who sold it privately to S. E. Kennedy.*

*Purchased from Duveen Brothers.*

Another inkstand of identical form was formerly in the J. Pierpont Morgan Collection (Bode: "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. II, Pl. 129, No. 188); still another is in the Foule Collection in Paris (Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. II, Pl. 169). Bode in speaking of the Morgan inkstand, in the introduction to the Catalogue, page xxxviii, says: "An inkstand of fantastic design also belongs to the school of Sansovino—a mermaid wearing a helmet and holding between her twisted fishtails a wide-mouthed receptacle to hold the ink. This inkstand must have been very popular in Venice as a number of copies of it have come down to us."

*(Illustrated)*



SCHOOL OF JACOPO SANSOVINO

No. 416—BRONZE INKSTAND IN THE FORM OF A MERMAID

ANDREA RICCIO (1470-1532)

417—ITALIAN BRONZE GROUP: "FEMALE SATYR WITH INFANT"

The Satyr is seated on a tree-trunk and holds a conch in her right hand; a small satyr on the right in front. On a hexagonal base. Light brown patina.

*Height, 9 inches.*

*Formerly in the collection of Isaac Falcke, sold April 19, 1910, No. 44.*

*Purchased from Duveen Brothers.*

Similar groups by Riccio are in the Berlin Museum and in the Ducal Museum in Brunswick. They are reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. I, Pl. XLIV.



BY ANDREA RICCIO  
No. 417—ITALIAN BRONZE GROUP: "FEMALE SATYR WITH  
INFANT"

418—EARLY SIXTEENTH CENTURY PADUAN BRONZE BOWL,  
OR WINE-COOLER

Elaborately decorated with festoons of foliage and, below, with confronted and rampant wyverns or griffins; anthemion patterns along the rim. The foot supporting the base is modern. Placed on an irregularly quadrilateral base set round with masks and supported by four heads of *putti*. Brown patina. On a black octagonal pedestal. Foot modern.

*Height, 7¾ inches; diameter of bowl, 10 inches.*

*Formerly in the J. Pierpont Morgan Collection, and illustrated in Dr. von Bode's "Catalogue," Plate CXXXII.*





No. 418—EARLY SIXTEENTH CENTURY PADUAN BRONZE BOWL,  
OR WINE-COOLER

## BARTOLOMMEO BELLANO

(Born about 1430 at Padua; died there in 1498.)

### 419—BRONZE STATUETTE REPRESENTING DAVID STAND- ING ON THE HEAD OF GOLIATH

*Paduan Second Half of the Fifteenth Century*

David is represented full length, with long curly hair and wearing a short tunic girdled at the waist. A sling is across his shoulder. He is looking down at the head of Goliath, lying at his feet, and into which he plunges the sword held in his right hand. Placed on a square ebonized plinth. Dark patina.

*Height, 9 $\frac{7}{8}$  inches.*

*Formerly in the Pfungst, J. P. Morgan and J. E. Taylor Collections.*

*Reproduced and described in Bode: "The Collection of Bronzes in the J. Pierpont Morgan Collection," Vol. I, Pl. XV, No. 18.*

*Reproduced and described in the Catalogue of the J. E. Taylor Collection, Sale July 1, 1912, Pl. No. 11.*

*Purchased from Duveen Brothers.*

The group is of great importance, as well for its artistic achievement and beauty as for the fact that it is a characteristic specimen of Bartolommeo Bellano's workmanship. The subject itself was in great favor with the artists of the time. The best known specimens of the same composition are those in the South Kensington Museum in London and in the Foulle Collection in Paris, reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. I, Pl. XX. In speaking of them, page 21, Bode calls the David and Goliath composition ". . . one of the artist's leading bronzes and his masterpiece."



BY BARTOLOMMEO BELLANO  
No. 419—BRONZE STATUETTE REPRESENTING DAVID STANDING  
ON THE HEAD OF GOLIATH

BARTOLOMMEO BELLANO

(Born in Padua about 1430; died there in 1498)

(Formerly Attributed to Andrea Riccio)

420—A BRONZE GROUP REPRESENTING NEPTUNE AND THE  
MONSTER

*Paduan Late Fifteenth Century*

The Marine God is represented nude, standing on the back of the sea dragon which he was originally holding with a chain, now broken off. In the right hand he is holding the trident, while looking down at the monster. His head is massive, his hair thick and curly and his beard is thick and cut short.

*Formerly in the Bucquet Collection.*

*Height, 17 inches.*

*Purchased from Jacques Seligmann, Paris.*

The figure of Neptune is of excellent workmanship. The group itself forms a slightly different version of the famous group formerly in the Spitzer, Hainauer and J. Pierpont Morgan Collections, reproduced, among others, in the "Catalogue of Bronzes in the J. Pierpont Morgan Collection" by Bode, Vol. I, Pl. XVI, No. 19, and in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. I, Pl. XXIV, where are also reproduced two other versions of the same subject, in the National Museum in Florence.

All these statuettes have formerly been attributed to Andrea Riccio.



BY BARTOLOMMEO BELLANO

*(Formerly Attributed to Andrea Riccio)*

No. 420—A BRONZE GROUP REPRESENTING NEPTUNE AND THE  
MONSTER



ATTRIBUTED TO ANDREA RICCIO (1470-1532)

421- VERY FINE SIXTEENTH CENTURY ITALIAN BRONZE  
INCENSE BURNER

The body is round in form and ornamented with three male statues. Separating these statues there is a mask with protruding tongue, surmounted by an eagle which has settled on a swag of foliage. The base rests on three feet ornamented with half figures. A faun, holding grapes in his right hand and reed pipes in his left, is seated on the cover, which is decorated with Medusa heads, shells and foliage, which in turn rests on the bodies of three reclining *putti*.

*Height, 18½ inches.*

*Purchased from Jacques Seligmann, Paris.*

The incense burner is one of the very fine specimens of Renaissance bronzes. Two other, almost identical, examples by Riccio are in the collections of Sir Julius Wernher in London and Baron Gustave de Rothschild in Paris. See reproduction in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. I, Pl. LX.



ATTRIBUTED TO ANDREA RICCIO

No. 421—VERY FINE SIXTEENTH CENTURY ITALIAN BRONZE  
INCENSE BURNER

## ADRIEN DE VRIES

(Born at The Hague in 1560; died after 1603. Pupil of Giovanni Bologna)

### 422—BRONZE GROUP REPRESENTING HERCULES, DEIANIRA AND NESSUS

*Italian Early Seventeenth Century*

Trampling on the defeated Nessus is seen Hercules naked, with thick curly hair and a short beard, and holding on his arms Deianira whom he freed from the monster. Deianira is equally represented naked, except for a drapery around her loins. Her thick curly hair is arranged high on her head. Brown patina. Placed on a red porphyry base.

*Height, 34 inches.*

*Exhibited in Paris in 1913 in the "Exposition d'art du Moyen Age," and reproduced in its Catalogue, page 47, No. 94.*

There is a great similarity in the types with a group of "Triton and Naiad" by Adrien de Vries formerly in the J. Pierpont Morgan Collection, reproduced in Bode: "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. II, Pl. 114, No. 165. An identical group, but showing somewhat different types, is in the Imperial Museum in Vienna, where it is attributed to another of Gian Bologna's pupils, to Pietro Francavilla. (See reproduction in Julius von Schlosser: "Werke der Kleinplastik in der Skulpturensammlung des Allerhöchsten Kaiserhauses," Vol. I, Pl. XXXV.)



BY ADRIEN DE VRIES

No. 422—BRONZE GROUP REPRESENTING HERCULES, DEIANIRA  
AND NESSUS

## ADRIEN DE VRIES

(Born at The Hague in 1560; died after 1603. Pupil of Giovanni Bologna)

### 423—BRONZE STATUETTE OF "HEBE"

Full length, nude, standing and holding a cup in her upraised left hand. Her right hand, grasping a drapery, holds a ewer, which she presses against her right thigh. Her left leg, bent forward at the knee, rests lightly on the back of a tortoise. On a square gray porphyry and mottled green marble base. Dark brown patina.

*Purchased from J. and S. Goldschmidt.*

*Height, 2½ inches.*

A fine group of excellent workmanship.





ADRIEN DE VRIES  
No. 423—BRONZE STATUETTE OF "HEBE"

424—A BRONZE LAMP ATTRIBUTED TO PIETRO TACCA

*Florentine Early Seventeenth Century*

The top formed in classical shape, with figure of Vulcan blowing a pair of bellows; the stem formed of three caryatides, back to back. At each corner of the triangular plinth is a figure of an eagle with outspread wings; the plinth itself is decorated with the arms of the Imperata family set in oblong cartouches and supported on feet formed of gryphons. Dark brown patina.

*Height, 16½ inches.*

*From the collection of the Duke of Marlborough at Blenheim Palace.*

*Subsequently the "Property of a Nobleman," and sold at Christie's, London, on June 25, 1912, No. 63.*

It is interesting to compare this lamp with an inkstand by Pietro Tacca formerly in the J. Pierpont Morgan Collection reproduced in Bode: "The Collection of Bronzes in the J. Pierpont Morgan Collection," Vol. II, Pl. 112, No. 158, in which the decoration is very similar.



ATTRIBUTED TO PIETRO TACCA

No. 424—A BRONZE LAMP (*Florentine Early Seventeenth Century*)

ATTRIBUTED TO GIAN DA BOLOGNA

425—ITALIAN LATE SIXTEENTH CENTURY BRONZE GROUP:  
"HERCULES AND CACUS"

Hercules, brandishing his club in his right hand, is, with his left hand, trying to force away from him the robber Cacus, who endeavors to pull his enemy to the ground. Hercules is nude but for his lion's skin, which, in the contest, has slipped from his loins. Dark brown patina.

*Purchased from Jacques Seligmann, Paris.*

*Height, 19 inches.*

There are great similarities with a group by Giovanni Bologna in the Louvre representing the same subject and reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, Pl. 198.



ATTRIBUTED TO GIAN DA BOLOGNA  
No. 425—ITALIAN LATE SIXTEENTH CENTURY BRONZE GROUP:  
"HERCULES AND CACUS"



SCHOOL OF GIAN DA BOLOGNA

426—A BRONZE GROUP REPRESENTING HERCULES SLAYING  
THE HYDRA *Florentine Late Sixteenth Century*

Standing, a massive nude form, Hercules holds a torch in his uplifted right hand. With his left he has seized the head of the Hydra, with which it strains to crush the body of the giant hero. On an oval base.

*Height, 16 inches.*

*Formerly in the L. L. Neumann Collection, London, sold July 3, 1919, No. 175.*

This group is a fine and interesting specimen and shows great analogies with a group in the Louvre by Gian Bologna representing the same subject, but in which the figure of the hydra is missing. (See reproduction in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, Pl. 199.)



SCHOOL OF GIAN DA BOLOGNA  
No. 426—A BRONZE GROUP REPRESENTING HERCULES  
SLAYING THE HYDRA

CLOSELY RELATED TO JACOPO SANSOVINO

427- A BRONZE GROUP REPRESENTING JUPITER AND THE  
EAGLE *Italian Second Half of the Sixteenth Century*

The God, standing nude and at his full length, with his left hand to his breast and holding a thunderbolt in his right. His right foot is placed on the back of his emblematic eagle, who looks up as if prepared to do his bidding. The whole is placed on a quadrangular base ornamented on each side with a gorgon's head set above a swag of foliage. Dark patina.

*Purchased from Jacques Seligmann, Paris.*

*Height, 13 inches.*

This statuette, representing Zeus with his sacred and customary attributes, is of very fine workmanship. It is interesting to compare with it a group representing the same subject in the Imperial Museum in Vienna of the School of Jacopo Sansovino reproduced in Julius von Schlosser: "Werke der Kleinplastik des Allerhöchsten Kaiserhauses," Vol. I, Pl. XIX, No. 1.



CLOSELY RELATED TO JACOPO SANSOVINO  
No. 427—A BRONZE GROUP REPRESENTING JUPITER AND THE  
EAGLE



428 ITALIAN BRONZE STATUETTE OF THE "FARNESE  
HERCULES"

Seen nude and standing at his full height, bearded and severe of aspect. His left foot advanced. His right hand placed behind his back. His left hand rests on the lion's skin, which, placed upon his club, rests upon a tree trunk. Dark patina.

*Height, 15 inches.*

*Purchased from S. E. Letts.*

This statuette is made after the Farnese Hercules in the National Museum at Naples which was found at Rome in the Thermæ of Caracalla in 1540.



**WORKSHOP OF GIAN DA BOLOGNA**  
**FOUR BRONZE GROUPS (ITALIAN LATE SIXTEENTH CENTURY)**  
**REPRESENTING THE LABORS OF HERCULES**

**First—HERCULES SLAYING THE NEMEAN LION**

**Second—HERCULES WRESTLING WITH THE CRETAN BULL**

**Third—HERCULES AND THE LERNEAN HYDRA**

**Fourth—HERCULES WRESTLING WITH ANTAEUS**

**Nos. 429 to 432, inclusive**

The Labors of Hercules were a favorite subject with the artists of the Renaissance period and especially with the Florentine artists, such as Gian Bologna and his followers. The principal Museums and private collections possess groups representing these labors. Some of them are by Gian Bologna himself, others are made in his atelier, still others are by his followers or contemporaries. The examples mentioned above and illustrated in the following pages are characteristic of the workshop of Gian Bologna, and examples of the same kind can be found in the National Museum in Florence, in the Louvre, in the Wallace Collection in London, in the Castello Sforzesco in Milan, and elsewhere.

## WORKSHOP OF GIAN DA BOLOGNA

### 429—HERCULES SLAYING THE NEMEAN LION

*Italian Late Sixteenth Century*

Hercules is represented naked, with short thick hair and beard. He is standing in an attitude of great tension, trying to tear open, with both hands, the mouth of the Nemean lion, which was considered invulnerable. The lion is defending its life with its claws and is trying to pull Hercules down. Brown patina. Standing on a rectangular base.

*Height, 12½ inches.*

*Purchased from J. & S. Goldschmidt.*

*Reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, page 8, No. 11.*



WORKSHOP OF GIAN DA BOLOGNA  
No. 429—HERCULES SLAYING THE NEMEAN LION

## WORKSHOP OF GIAN DA BOLOGNA

### 430—HERCULES WRESTLING WITH THE CRETAN BULL

*Italian Late Sixteenth Century*

Hercules is represented naked, except for the floating lion's skin around his shoulders. He is wrestling with the mad bull, who has been sent up by Poseidon to ravage the island of Crete. Hercules is grasping the animal by the horns, crushing it down with the weight of his right leg. Brown patina. Standing on a rectangular base.

*Height, 11¾ inches.*

*Purchased from J. & S. Goldschmidt.*

*Reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, page 9, No. 12.*

It is interesting to compare this group with the group representing the same subject in the Wallace Collection, in London, reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, Pl. 199.



WORKSHIOP OF GIAN DA BOLOGNA

No. 430—HERCULES WRESTLING WITH THE CRETAN BULL.



## WORKSHOP OF GIAN DA BOLOGNA

### 431—HERCULES AND THE LERNEAN HYDRA

*Italian Late Sixteenth Century*

Hercules is seen naked, with thick curly hair and short beard. He is standing over the Hydra of Lerna in the act of giving it the final blow with the club which he is holding in the upraised right hand, while with the other hand he is seizing the animal by its tail. Brown patina. Standing on a rectangular base.

*Height, 16 inches.*

*Purchased from J. & S. Goldschmidt.*

*Reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, page 10, No. 13.*

It is interesting to compare this group with one representing the same subject by Gian Bologna, reproduced in the work by Bode mentioned above, Vol. III, Pl. 209.



WORKSHOP OF GIAN DA BOLOGNA  
No. 431—HERCULES AND THE LERNEAN HYDRA

## WORKSHOP OF GIAN DA BOLOGNA

### 432—HERCULES WRESTLING WITH ANTÆUS

*Italian Late Sixteenth Century*

The nude Hercules is represented standing with his legs wide apart, and with his body thrown backward. His attitude shows great tension in his act of lifting up Antæus, who is struggling violently with him, his strength being only invincible as long as he remained in contact with the earth. Brown patina. Standing on a triangular base.

*Height, 15½ inches.*

*Purchased from J. & S. Goldschmidt.*

The composition of this group is exactly the same as the group representing the same subject in the Louvre and executed by Gian Bologna. Reproduced in Bode: "The Bronze Statuettes of the Renaissance," Vol. III, Pl. 198.



WORKSHOP OF GIAN DA BOLOGNA  
No. 432—HERCULES WRESTLING WITH ANTÆUS

CLOSELY RELATED TO BENVENUTO CELLINI

433- A BRONZE STATUETTE REPRESENTING VENUS

*Florentine Second Half of the Sixteenth Century*

Venus is represented naked, standing on a sloping wavy base. Her beautifully shaped body is slightly thrown to the left, and the weight of it rests on her right leg. The Goddess appears here as rising from the sea, and as a reminiscence of it she is holding a shell in her uplifted left hand.

*Height, 19½ inches.*

*Purchased from J. & S. Goldschmidt, December, 1911.*

This fine statuette is very near in type and attitude to the statuette of Minerva from the Heseltine Collection, London, given to Benvenuto Cellini, and reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. II, Pl. 146.





CLOSELY RELATED TO BENVENUTO CELLINI  
No. 433—A BRONZE STATUETTE REPRESENTING VENUS

434—AN ITALIAN BRONZE GROUP REPRESENTING HER-  
CULES AND ANTÆUS

Hercules is represented standing with his legs wide apart, his body thrown backward, in an attitude of great tension. He is holding in a firm grip Antæus, whose strength was invincible as long as he remained in contact with the earth, and is lifting him up from the earth in order to dash him afterward powerless to the ground. Dark patina. Standing on an octagonal oblong base.

*Height, 23½ inches.*

The composition of this group is exactly the same as in the one in the Edward Simon Collection in Berlin, by Gian Bologna, representing the same subject and reproduced in Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, Pl. 196.



No. 434—AN ITALIAN BRONZE GROUP REPRESENTING  
HERCULES AND ANTÆUS



# AFTER ANTONIO RIZZO

## 435— BRONZE STATUETTE REPRESENTING EVE

*Italian Late Sixteenth Century*

Eve is represented nude, standing on a round base. Her right leg is advanced forward, and in her left upraised hand she is holding an apple. Her hair is parted in the middle and falls in loose curly strands over her back and shoulders. Part of it is twisted around her head.

*Height, 17 inches.*

*Purchased from Charles of London.*

This statuette is made after the famous statue by Antonio Rizzo, representing Eve, in the Palazzo Ducale in Venice. The arrangement of the hair and the pose are identical, and the only difference consists in the position of the hands, which are inverted. (See reproduction in Paoletti: "L'architettura e la scultura del Rinascimento in Venezia," and in Venturi: "Storia dell' Arte Italiana," Vol. VI, page 1067.)

# THIRD AFTERNOON'S SALE

FRIDAY, APRIL 6, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CATALOGUE NUMBERS 439 TO 615, INCLUSIVE

---

## MISCELLANEOUS OBJECTS

### 439—EBONY AND TORTOISE-SHELL WRITING BOX

*Flemish Early Eighteenth Century*

Oblong lifting top; enriched with tortoise-shell panels finished with ebony wave moldings.

*Height, 2½ inches; length, 13½ inches.*

### 440—EARLY AMERICAN LACQUER BOX

Oblong lifting top, with incurving serpentine sides. Enriched with colored cut-outs of notable personages and scenes; on black lacquered grounds.

*Height, 5½ inches; length, 11 inches.*

### 441—BURL CHESTNUT COFFRET

*Louis Philippe Period*

Gondola shape, with ends folding over to form handle. Mounted in brass with anchor, cross and cable chain motives, pierced gallery, scroll and husk appliqués. Inscribed in French.

*Height, 9 inches; length, open, 27 inches.*



442—GILDED LACQUERED WORK BOX

*Venetian Eighteenth Century*

Scrolled oblong domed cover, enriched in Chinoiserie and gilding with quaint subject, "The Queen of Sheba Visiting King Solomon," and floral sprays. Shaped sides similarly decorated. On scrolled feet.

*Length, 10½ inches.*

443—GILDED LACQUERED WORK BOX

*Venetian Eighteenth Century*

Similar to the preceding. Floral decoration.

*Length, 9¾ inches.*

444—GILDED LACQUERED WORK BOX

*Venetian Eighteenth Century*

Similar to the preceding; with figure and floral decoration.

*Length, 17 inches.*

445—MAHOGANY TEA CADDY

*Chippendale Period*

Oblong, with incurved dome-cover, having brass bail handle; swelling serpentine sides. On inlaid molded base with bracket feet.

*Length, 10½ inches.*

DRAWING ROOM LAMPS

446—MOUNTED CHINESE CLOISONNÉ LAMP AND SHADE

Oviform, with incurved neck and dragon-headed scroll handles; enriched with turquoise bandings at neck and shoulder bearing archaic cloud and other scrollings in lapis-blue, greens, reds, white; spear-motived valance below shoulder band. Mounted in *cuirre doré* with leaf moldings at crown and base. Champagne-colored silk shade. Fitted for electricity.

*Total height, 27 inches.*

447—MOUNTED CHINESE CLOISONNÉ LAMP AND SHADE

*Ming*

Square, with straight sides and small round mouth; enriched on turquoise-blue with scrollings of lotus flowers, *j'ui* band at base and floral panel on red ground. Mounted in *cuirre doré* with rosette moldings at mouth and gadroons at base having leaf and claw feet. Fitted for electricity. Champagne-colored silk shade.

*Total height, 23½ inches.*

448—MOUNTED CHINESE PORCELAIN LAMP AND SHADE

*Ch'ien-lung*

Oviform, with bulbous neck and spreading base. Penciled on fine white glaze in red and gold with *j'ui* lambrequin, fruit and flower sprays, bands at shoulder and foot, and small panels occupied by the symbols of the "Eight Precious Things." *Cuivre doré* mountings, at neck with gadroonings, at base with ribbon-reeded and guilloché square plinth having leaf corners. Gold lace shade. Fitted for electricity.

*Total height, 41 inches.*

449—CARVED AND GILDED LAMP AND SHADE

*Italian Eighteenth Century*

Torchère, with balustered shaft enriched with husks and leafage. Supported on similarly enriched scrolled tripod base. Crimson silk shade. Fringed.

*Total height, 34 inches.*

450—TWO CUIVRE DORÉ ELECTRIC LAMPS AND SHADES

*Louis XVI Style*

Vase-shaped shaft, with twined acanthus-leaf branches and laurel-leaf finial; on molded round acanthus enriched base. Gold lace and yellow silk shade, festooned with ribbon flowers.

*Total height, 25 inches.*

451—CUIVRE DORÉ ELECTRIC LAMP AND SHADE

*Louis XVI Style*

Standing figure of a nymph supporting basket on her head, with arms for lights. On round varicolored marble base and square plinth. Yellow silk shade, trimmed with gold lace.

*Total height, 34 inches.*

452—POLYCHROMED GILDED ELECTROLIER

*Italian Renaissance Style*

Standing figure of a winged *amorino* holding aloft a cornucopia fitted for electricity. On molded square base, enriched with shell motives and heads of *putti*. Composition finished in flesh tints and gilding.

*Height, 16¼ inches.*

SPANISH, FLEMISH AND ITALIAN FIGURINES AND  
OTHER OBJECTS IN CARVED WOOD

453—CARVED WALNUT BELLOWS *Italian Renaissance Style*

Pear-shaped. Enriched with festooned mask and scrolled demi-nymphs.

*Length, 19 inches.*

454—TWO CARVED AND GILDED CHERUBIM

*Spanish Seventeenth Century*

Winged, voluminously robed cherubim, standing on cloud forms and carrying censers.

*Height, 5½ inches.*

455—TWO POLYCHROME STATUETTES

*Spanish Seventeenth Century*

Cupidons in dancing attitudes. Naturalistically colored.

*Height, 8¾ inches.*

456—CARVED OAK PANEL

*Flemish Renaissance*

Medallioned bust, supported by cupidons standing within a strap-scrrolled cartouche.

*Height, 10 inches; width, 8 inches.*

457—POLYCHROME GILDED STATUETTE

*Spanish Seventeenth Century*

"St. John." Standing, wearing ivory alb and embroidered black and gold mantle.

*Height, 13¾ inches.*

458—CARVED POLYCHROME GILDED FIGURINE

*Spanish Seventeenth Century*

"Pilgrim." Carrying a bag over shoulders and wearing gold-embroidered black robes.

*Height, 10 inches.*

459—SCULPTURED POLYCHROME BUST *Italian Renaissance*

"St. John Baptist." Head, with curling hair, slightly cast downward; finished in natural colors. On carved, gilded and molded base, enriched with rosettes, fruit, scrollings and stump feet.

*Height, 12 inches; width, 10 inches.*

460—POLYCHROME CARVED FIGURE *Spanish Seventeenth Century*

Figure of Cupidon. Standing on three winged cherubs' heads and scrolled acanthus-leaf base.

*Height, 29 inches.*

461—TWO CARVED AND GILDED BRACKETS *Italian Renaissance*

Molded shaped top; supported by two garlanded cupidons standing on a vase form.

*Height, 12 inches; width, 10 inches.*

462—IVORY INLAID ROSEWOOD COFFRET

*Italian Seventeenth Century*

Semicircular hinged top, alternately inlaid with small triangular motives of ivory and rosewood. Oblong body, inlaid with diamond panels of ivory engraved with hound and spandrels of flowers. On button feet. Interior lined with crimson damask.

*Height, 10 inches; length, 17½ inches.*

463—CARVED AND GILDED POLYCHROME MISSAL STAND

*Italian Renaissance*

Open oblong adjustable rest. Enriched with scrollings and winged cherub-head in pediment, valanced base embellished with cartouches, acanthus rinceaux and double displayed eagles at corners standing on bulbous forms.

*18 inches square.*

464—TWO CARVED AND GILDED FIGURES

*Italian Eighteenth Century*

Lightly draped figure of winged cherub. Kneeling on one knee in the attitude of singing.

*Height, 18 inches.*

465—TORTOISE-SHELL INLAID ROSEWOOD CABINET

*Spanish Seventeenth Century*

Oblong. Fitted with ten wave-molded drawers in amber tortoise-shell. Architectural motive in center.

*Height, 15 inches; length, 24 inches.*

466—POLYCHROME CARVED AND GILDED STANDING MIRROR

*Italian Renaissance*

Oval molded opening, with strap arabesque scrollings, centered with *amorini* at sides and masks at crown and foot. On oblong base.

*Height, 20½ inches; width, 14½ inches.*

467—INLAID WALNUT CHEST

*Flemish Seventeenth Century*

Molded oblong domed lifting top. Fitted with massive secret lock. Front inlaid with figures of two coopers working on a barrel.

*Height, 12½ inches; length, 21 inches.*

468—INLAID PIETRA DURA EBONY CABINET

*Florentine Renaissance*

Oblong. Enclosed by two doors, enriched on exterior with panelings of ivory lines, on the interior with ivory scroll panels embellished with carnelian medallions. Fitted with upper compartment simulating three drawers and eight irregular drawers similarly adorned to interior of doors and parted by porphyry columns having *cuirre doré* capitals and surmounting mythological figures. The central drawer bears a fine intaglio agate coat-of-arms. The domed top, with sliding panel, is hinged and discloses a painting in oil of a cavalier, surrounded by similar scrollings to drawers. Supported on molded base with long drawer and hexagonal rose marble feet.

*Height, 21 inches; width, 19½ inches.*

*Note:* These Florentine Pietra Dura Cabinets were mainly made at the atelier of and under the direct patronage of the Medici family.



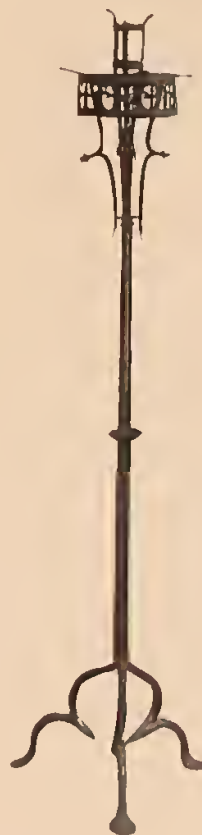
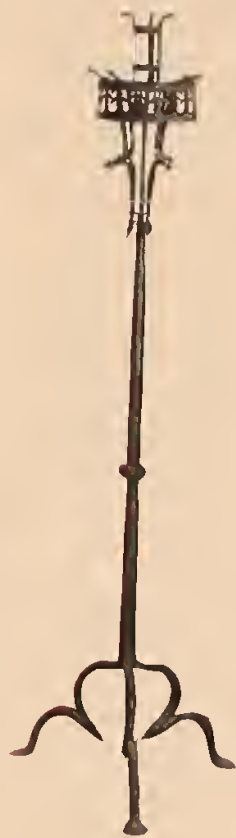
469—CARVED WALNUT CASSONE

*Italian Renaissance*

Dentil-molded oblong lifting top; finely paneled front and ends. Enriched at corners with winged and bracketed demi-nymphs. Supported on deeply molded base with paw feet.

*Height, 15 inches; length, 25½ inches.*

ITALIAN BRONZE AND IRON ANDIRONS



470—PAIR OF ITALIAN GOTHIC WROUGHT-IRON TRIPOD  
CANDELABRA

Each has a plain shaft with a rectangular knob in the center; an openwork revolving ring top, ornamented in archaic designs and holding a stichet candlestick. The feet are plain and form a tripod.

*Height, 5 feet 6 inches.*



471—PAIR OF FRENCH RENAISSANCE ANDIRONS

A mace-like shaft with a knop terminating in an eight-lobed ornament which bears four grotesque heads; below is an armorial shield. The base is square in front and is formed of the head of a Satyr with the head of a faun on either side of it.

*Height, 30 inches.*

472—GILDED BRONZE FIRE TOOLS

*Italian Renaissance*

Shovel and tongs of black iron, finished with gilded male and female busts.

*Length, 39 inches.*



473—PAIR OF ITALIAN RENAISSANCE BRONZE ANDIRONS

Each is composed of a full-length female figure, without arms but with nude breast; an acanthus-leaf girdle below the waist; the feet pointing outward and fettered. Each stands on an ornamental openwork base.

*Height, 33 inches*

474—TWO GILDED FIRE TOOLS

*Italian Renaissance*

Shovel and tongs. Finished with gilded figure of an *amorino*. Utensils of a later period.

*Length, 32 inches.*

BY A FOLLOWER OF ALESSANDRO VITTORIA  
POSSIBLY BY TITIANO ASPETTI

475—A PAIR OF ANDIRONS REPRESENTING "WAR" AND  
"PEACE" *Venetian Early Seventeenth Century*

FIRST: The andiron representing War shows Mars, the God of War, in a richly ornate armor standing upon a support with crossed legs and holding with both hands a musket placed before him. The support is formed of three winged female caryatid figures and masks and on the tripod base are seen seated *putti* holding in their upraised hands lighted torches. They are seated on scrolls terminating in lions' bodies, and between them are seen grotesque masks, bearded, and surrounded with foliage.

SECOND: The andiron representing Peace shows the same base and pedestal as the preceding one. The statuette of Peace surmounts the whole and shows a draped female figure holding in her right hand an inverted torch while in her left was probably originally a cornucopia. Her head is slightly turned toward the left.

*Height, 41 inches; width at base, 19½ inches.*

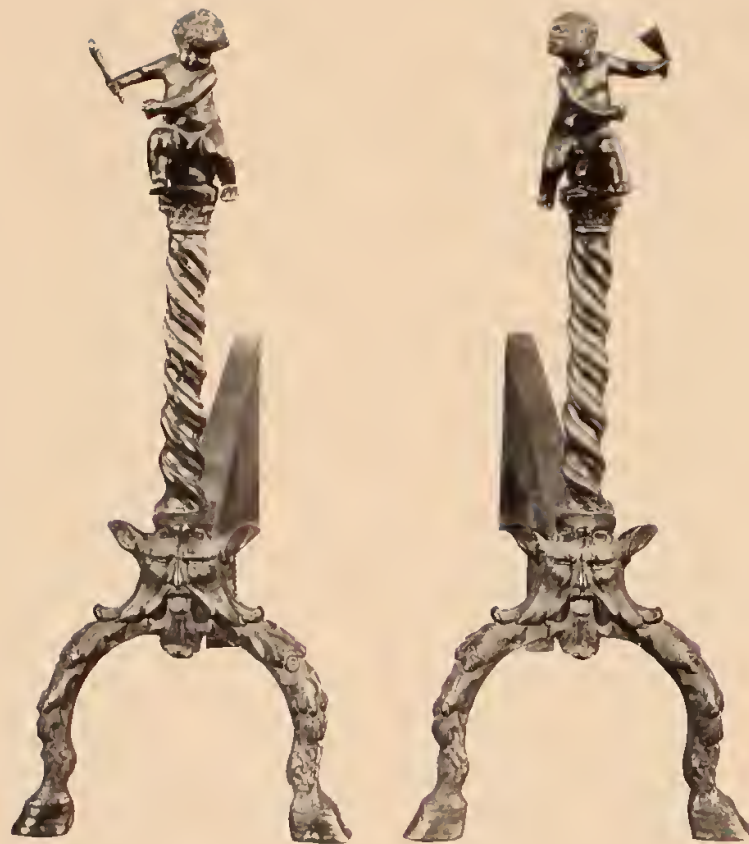
These andirons are a derivation of andirons by Alessandro Vittoria, formerly in the J. Pierpont Morgan Collection, and equally representing War and Peace. Reproduced in Bode: "Bronzes in the Collection of J. Pierpont Morgan," Vol. II, Pl. 133-134, Nos. 193-194. As for the lower part of the andirons, they are almost identical with andirons in Vienna, reproduced in Planiscig: "Die Venezianischen Bildhauer der Renaissance," page 492, and given to the school of Alessandro Vittoria.

The possible execution of these andirons by Titiano Aspetti is based on the fact that they show a close relationship with his works. The figures both of War and Peace are very similar to the ones representing Mars and Minerva in the Budapest Museum, reproduced in Leo Planiscig: "Die Venezianischen Bildhauer der Renaissance," page 566. Other works by Titiano Aspetti showing a relationship with the figures here reproduced are shown in the above-mentioned work.



VENETIAN EARLY SIXTEENTH CENTURY  
No. 475—A PAIR OF ANDIRONS REPRESENTING "WAR" AND  
"PEACE"





476—PAIR OF SIXTEENTH CENTURY VENETIAN ANDIRONS

*Executed by Alessandro Vittoria*

On the capital of a spiral column, which has as its base a mythical beast with extended paws, sits a nude male child figure holding a torch in his right hand. The little figure surmounting the companion andiron holds a fan in his left hand. Finished in a brown patina.

*Height, 20 inches.*

# GOTHIC SIXTEENTH AND SEVENTEENTH CENTURY EMBROIDERIES, CHASUBLES AND COPEs

## 477—GOLD-EMBROIDERED BRUSSA VELVET COVER

Rouge-de-fer velvet of fine radiance. Enriched solidly with gold threads; displaying tulip-wreathed medallion occupied by jardinière of flowers, surrounded by beribboned trailing vines of further flowers. Deep floral border and vine and leaf guards.

2 2 3 yards by 21½ yards.

## 478—GOLD-EMBROIDERED IVORY SATIN COVER

*Louis XV Period*

Rich ivory satin, enriched with sprays of flowers in colored silks and gold threads. Trimmed with wave-patterned gold lace.

1 yard 33 inches by 12 inches.

## 479—SILVER-INCRUSTED VELVET BOX

*Gothic Period*

Arched cover. Crimson velvet, enriched with pierced silver displaying curious animalistic circular medallions and scrollings.

Height, 7 inches; length, 9¾ inches.

## 480—GOLD AND SILVER EMBROIDERED VELVET COVER

*Persian Seventeenth Century*

Ruby-crimson velvet, enriched with finely scrolled lotus flowers amidst which are birds. Executed in gold threads and colored silks. Trimmed with gold and particolored fringe.

47 inches by 29 inches.

## 481—CISELÉ GOLD AND CRIMSON VELVET COVER

*Rhodian Sixteenth Century*

Rose-crimson. Woven with sun and moon disks impaled on one another; executed in gold and silver threads. Areaded end borders of tulip and carnation sprays alternately with gold and silver grounds.

1 yard 3 inches by 25 inches.

## 482—SILVER-EMBROIDERED YELLOW VELVET COVER

*Italian Seventeenth Century*

Ruglike motives. Center displaying dainty scrolled medallion with long pendentives and similarly scrolled corners in raised silver bearing sprays of pomegranates and roses in pale pink. Leaf scroll border of silver and similar flowers to center. Rare fluctuating amber-toned velvet.

1½ yards by 27 inches.

*From the Vitall Benignat Collection, American Art Association, 1919.*

483—SILVER-EMBROIDERED YELLOW VELVET COVER

*Italian Seventeenth Century*

Similar to the preceding.

*From the Vitall Benguiat Collection, American Art Association, 1919.*

484—JEWELLED EMBROIDERED CLOTH-OF-GOLD MITRE

*Italian Seventeenth Century*

Conventional shape. Enriched with scrollings of leaves, wheat and husks, adorned with purple, red and green jewels on both sides. Executed in threads of gold on ivory cloth-of-gold. Two long pendants at back similarly embroidered.

485—GOLD NEEDLE-PAINTED HOOD *Italian Sixteenth Century*

"St. John the Baptist Preaching in the Wilderness." The noble figure of the Saint stands in the foreground of a hilly, desolate country. Solidly executed in mellow colored silks and passages of gold threads. Trimmed with gold lattice fringe.

486—GOLD-EMBROIDERED IVORY SATIN HOOD

*French Eighteenth Century*

Oblong, scroll-pointed at foot. Enriched with effigy of the sacred Lamb in silver, surrounded by floral scrollings in raised gold. Trimmed with latticed and tasseled gold fringe.

487—GOLD NEEDLE-PAINTED CRIMSON VELVET HOOD

*Spanish Sixteenth Century*

Oblong, scrolled at foot. Enriched with two needle-painted oblong panels displaying figures of Saints Martha and Peter standing within niches. The panels parted, surmounted and pendent with rare raised gold husk and leaf scrollings. Exceptionally well trimmed with crimson and gold cords and tassels at sides and foot, also with further cords and tassels for suspension.

488—GOLD NEEDLE-PAINTED CRIMSON VELVET HOOD

*Spanish Sixteenth Century*

Similar to the preceding. With St. Magdalene and St. John the Evangelist in the panels.

489—GOLD NEEDLE-PAINTED ORPHREY *Italian Renaissance*

The Madonna holding the Saviour on her left arm, standing within a columned niche. Executed in colored silks and gold threads.

*Height, 12 inches; width, 8 inches.*

490—GOLD NEEDLE-PAINTED HOOD ON CRIMSON VELVET  
VALANCE

*Italian Renaissance*

Exquisitely wrought hood. In fine gold threads with delicate passages of crimson, green and blue silks, displaying subject, "The Children of Israel Fed by Manna in the Wilderness," beautifully canopied by an arched arcade having numerous pendentives. Trimmed with crimson and gold fringe. Valance of contemporary close-pile, fluctuating deep crimson velvet. Trimmed with gold galloon, fringe, crimson cords and tassels at ends.

*Length, 1 yard 31 inches; depth, 22 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

491—TWO GOLD NEEDLE-PAINTED ORPHREYS

*Italian Renaissance*

Rich ruby velvet, displaying two oval medallions, occupied by figures of saints, interrupted by scrollings of Gothic leafage, jardinière of fruit, dolphin heads and birds. St. George and St. John in one, and St. Catherine of Siena and St. Sebastian in the other. Ribbon and rosette borders.

*Length, 1 yard 5 inches; width, 9 inches.*

*From the Vitall Benguiat Collection, American Art Association, 1919.*

492—GOLD-EMBROIDERED CRIMSON VELVET CHASUBLE

*Italian Renaissance*

Flame-rose velvet with fluctuating areas. Orphreys adorned in appliqué yellow and ivory silks having passages of green, blue and gold threads; displaying jardinières of fruit supported on reversed Gothic leaf scrollings; rare husk border. Trimmed with gold galloon. Reverse orphrey worn.

493—GOLD NEEDLE-PAINTED DAMASK CHASUBLE

*Italian Renaissance*

Paneled orphreys, presenting figures of Saints Francis, Peter, John and Andrew standing within scroll canopied and columned niches; executed with gold diapered backgrounds and colored silks. Trimmed with gold embroidery simulating galloon. Rose-pink floral damask field; trimmed with galloon.

494—GOLD NEEDLE-PAINTED VELVET CHASUBLE

*Italian Renaissance*

Paneled orphreys, displaying figures of Our Lord and the Apostles Peter, John and Mark standing within columned leaf-scrolled niches. Executed in varied stitches of gold threads and colored silks. Field of rich crimson velvet. Trimmed with gold galloon.



495—GOLD NEEDLE-PAINTED VELVET CILASUBLE

*Spanish Sixteenth Century*

Paneled orphreys, in colored silks and gold threads, displaying figures of Saints George, Peter, Sebastian, Matthew and the Holy Virgin in rondel; the others standing within columned and scroll canopies surmounted by Gothic leafage in gold and silver threads. Lustrous close-pile wine-red velvet flanking panels. Trimmed with gold galloon.

496—GOLD BROCADE CILASUBLE

*Seventeenth Century*

Golden-yellow field and orphreys; beautifully woven with sprays of pomegranates and flowers on rustic stems. Executed in threads of silver, gold and pastel colored silks. Trimmed with silver galloon.





497—GOLD NEEDLE-PAINTED VELVET CHASUBLE

*Spanish Sixteenth Century*

Orphreys in raised gold and silk threads, displaying four three-quarter-length figures of saints and a royal Spanish coat-of-arms within oval medallions interrupted by jardinières of fruit, leaf and husk scrollings. Ruby-wine colored velvet flanking panels embossed with floral cruciform devices within chevroned interlacing circular motives. Trimmed with crimson and gold edging.

498—DRAP D'OR BROCADE CHASUBLE

*Venetian Seventeenth Century*

Rich yellow cloth-of-gold. Woven with highly conventionalized pomegranate sprays, scrolled leafage and dainty vines of flowers. Executed in old-red, pink, blues, green and silver threads. Trimmed with silver lace.

499—GOLD NEEDLE-PAINTED VELVET CHASUBLE

*Flemish Sixteenth Century*

Orphrey on front in form of a crucifixion surmounted by an eagle and flanked by cherubs; below in a windowed niche is the Holy Virgin and at foot the Magdalene, surmounted by a fleur-de-lis. Old wine-red velvet field, adorned with cathedral bells, winged angels and curious floral motives, in colored silks and gold threads. Orphrey on reverse with three figures of saints within niches. Trimmed with green silk border.

500—CISELÉ CRIMSON VELVET COPE *Early Italian Renaissance*

Orphreys and hood, of gold bouclé apricot-pink brocade displaying scrolled pineapple devices; trimmed with crimson and gold tassels and edging. Field of double piled *ciselé* velvet enhanced with conventionalized, wreathed-ogivals entwined and surrounded by beautiful sprays of fruit. Woven in two tones of rare fluctuating flame rose-crimson velvet. Interesting silver morse.

*Length, 3 yards 7 inches; depth, 1 yard 2 inches.*

501—GOLD NEEDLE-PAINTED VELVET COPE

*Spanish Sixteenth Century*

Paneled orphreys; in gold threads and passages of colored silk, displaying figures of Saints Catherine, Nicholas, Matthew, Peter, James the Less and John, standing under arched canopies surmounted by cartouches and floral scrollings. Trimmed with gold embroidery simulating galloon. Field of fluctuating flame-rose velvet, impressed with mark of previous embroidery toward foot.

*Length, 3 yards 5 inches; depth, 1½ yards.*

(*Illustrated*)



SPANISH SIXTEENTH CENTURY  
No. 501—GOLD NEEDLE-PAINTED VELVET COPE

## THE SUPERB POPE SIXTUS IV COPE

502—GOLD NEEDLE-PAINTED BOUCLÉ DRAP D'OR RUBY  
VELVET COPE *Venetian Gothic*

Orphreys very finely wrought in colored silks and gold threads; displaying crocketed Gothic canopies with slender columns, occupied by standing figures of Saints Peter, Francis, John, George, Nicholas and Martha. Beautiful original hood, executed in the manner of the orphreys with triple canopies and tessellated floor occupied by subject, "The Annunciation": the Holy Spirit is seen at upper left, breathing the breath of life on the Virgin. At the foot of the hood is Sixtus's coat-of-arms bearing a scroll-branched tree and mantled with his cardinal's tasseled hat. Field of pellucid rose-ruby velvet of rare close texture and beautiful radiance; woven in fine threads of gold, bouclé at centers of floral motives, exhibiting conventionalized carnations, each within two delicately *ciselé* lobed devices and growing from exceptionally well-drawn supporting sprays of acanthus leaves occasionally bearing further flowers and clustered pomegranate motives.

*Length, 3 yards 6 inches; depth, 1 2/3 yards.*

*Note:* This marvelous cope is not only a tribute to the genius of the Venetian weaver, but to the great designer, probably Mantegna, and the embroiderer. It was originally worn by Pope Sixtus IV (1471-1484), who was a member of the noted Della Rovere family, which gave two popes and a dozen or more cardinals to the Church.

*(Illustrated)*





THE SUPERB POPE SIXTUS IV COPE: VENETIAN GOTHIC  
No. 502—GOLD NEEDLE-PAINTED BOUCLÉ DRAP D'OR RUBY VELVET COPE



503—GOLD NEEDLE-PAINTED CISELÉ VELVET COPE

*Venetian Gothic*

Paneled orphreys, skilfully wrought in gold threads and passages of colored silks with elaborately pinnacled and columned Gothic canopies in finely raised gold, enclosing standing figures of saints; finished with gold embroidery simulating galloon. Hood wrought in similar rich manner with subject, "The Annunciation of the Virgin." Field of fluctuating, close-pile flame-ruby *ciselé* velvet, displaying varied pineapple and pomegranate motives within and surmounting delicately cut lobed ogivals. Trimmed with gold galloon.

*Length, 3 yards 6 inches; depth, 1 2/3 yards.*

(*Illustrated*)

504—GOLD-EMBROIDERED COPE

*Venetian Seventeenth Century*

Rich mesh patterned Havana brown silk. Beautifully enriched with detached ruined architectural scenes delightfully scrolled with large flowers and fruits. Executed in mellow colored silks and profuse passages of gold. Trimmed with gold edging.

*Length, 3 yards 7 inches; depth, 1 yard 21 inches.*

505—GOLD NEEDLE-PAINTED ALTAR FRONTAL

*Spanish Renaissance*

Close-pile rose-red velvet, enriched with four scrolled panels enclosing oval medallions occupied by standing figures of St. John, the Virgin, the Saviour and a Calvary. Executed in yellow silk appliqué, gold and colored silk threads.

*Height, 21½ inches; length, 56 inches.*



VENETIAN GOTHIC  
No. 503—GOLD NEEDLE-PAINTED CISELÉ VELVET COPE



506—PERSIAN BROCADE PRAYER PANEL

*Sixteenth Century*

Deep rose-crimson mihrab. Enriched with hanging lamp bouquet and scrollings of flowers in golden-yellow touched with passages of pale blue, green and ivory. Spandrils and spirally twisted columns similarly embellished to mihrab and crowned with narrow inscribed panel of lozenges. Green paneled major border of ogivals enclosing golden-yellow and crimson sprays of flowers at crown and foot, at sides with delicate pink in place of crimson. Tulip and carnation scrolled yellow guards at sides. Crimson stripes at crown and foot. Glass case for same.

*Height, 5 feet 4 inches; width, 3 feet 11 inches.*

ITALIAN, SPANISH AND FRENCH HANGINGS,  
PORTIÈRES, LAMBREQUINS AND CURTAINS

507—GOLD AND SILVER EMBROIDERED VELVET HANGING

*Spanish Seventeenth Century*

Lustrous rich crimson velvet, elaborately modeled in raised stitches of gold and silver with coronetted double displayed eagle standing on a scrolling of husks developing acanthus leaves, further husks and flowers which ramify the entire field. Trimmed with deep fringe and gimpure border.

*Depth, 1 yard 10 inches; length, 3 yards.*

508—JARDINIÈRE VELVET COVER *Genoese Seventeenth Century*

Silvery ivory ground, woven in soft apricot, pinks, pastel greens, yellows and lavender with charming vaselike feather motives interrupted by rare sprays of peonies. Trimmed with varied tasseled multicolored fringes.

*2 $\frac{3}{4}$  yards by 2 yards 2 inches.*

509—GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET BORDER  
*Italian Sixteenth Century*

Rare fluctuating sapphire velvet. Enriched with floral medallions and arabesque scrollings occasionally touched with greenish-yellow silk. Trimmed with gold embroidery simulating galloon.

*Length, 2 $\frac{3}{4}$  yards; depth, 8 inches.*

510—GOLD-EMBROIDERED VELVET BORDER *Italian Renaissance*

Lustrous sapphire-blue velvet; enriched with scrolled circular medallions interrupted by Gothic leafage. Trimmed with embroidery simulating galloon.

*Length, 1 yard 32 inches; width, 9 $\frac{1}{2}$  inches.*

511—SILVER-EMBROIDERED VELVET VALANCE

*Italian Sixteenth Century*

Lustrous rose-crimson velvet. Enriched in skillfully raised silver threads with inscription interrupted by a coronetted monogram, M A., and flanking floral panels. Trimmed with embroidery simulating gold galloon and deep fringe.

*Length, 2 yards 16 inches; depth, 15 inches.*



512—GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET HANG-  
ING *Italian Eighteenth Century*

Lustrous fluctuating sapphire-blue velvet. Enriched with coronetted and draped oval medallion bearing a Latin inscription; flanked by acanthus-leaf scrollings, corners of honeysuckle motives, borders at sides and foot with further honeysuckle motives within strap lozenge panels. Executed in raised gold threads with passages of silver. Trimmed with gold cords and tassels and deep fringe at foot.

*Length, 5 yards 26 inches; depth, 1 yard 28 inches.*

*(Illustrated)*

513—GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET HANG-  
ING *Italian Eighteenth Century*

Similar to the preceding.

*Length, 5 yards 28 inches; depth, 1 yard 28 inches.*

514—GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET HANG-  
ING *Italian Eighteenth Century*

Similar to the preceding. With two large floral devices on field and border at foot only.

*Length, 2 yards 16 inches; depth, 1 yard 28 inches.*

515—SAPPHIRE-BLUE BORDER *Spanish Seventeenth Century*

Pulsating heavy-pile sapphire velvet of remarkably varied shimmering gem-like tones; waved at foot. Paneled and trimmed with patterned gold galloon and fringe.

*Length, 7 yards 32 inches; depth, 13¼ inches.*

516—SAPPHIRE-BLUE VELVET HANGING *Spanish Seventeenth Century*

Rare lustrous sapphire velvet, pulsating with lighter gem-like tones. Enriched with circular medallion enclosing sacred monogram, M.A.; executed in finely patterned gold galloon.

*Length, 2 yards 5 inches; width, 1¾ yards.*

517—EMBROIDERED CRIMSON VELVET LAMBREQUIN *Italian Renaissance*

Tripaneled with galloon, and embroidered in yellow silk appliqué with Gothic leaf scrollings.

*Length, 66 inches; depth, 24 inches.*





No. 512 GOLD-EMBROIDERED SAPPHIRE-BLUE VELVET HANGING (*Eighteenth Century*)

518—TWO CRIMSON VELVET PORTIÈRES

*Italian Seventeenth Century*

Rich heavy-piled rose-crimson velvet. Trimmèd with earlier patterned gold galloon. Lined with crimson floral brocatelle.

*Length, 4 yards; width, 1½ yards.*

519—TWO CRIMSON DAMASK PORTIÈRES

*Italian Seventeenth Century*

Rose-crimson; woven with pomegranates and large canopies of acanthus leaves. Trimmèd with gold galloon, cords and tassels.

*Length, 2 yards 8 inches; width, 1 1/3 yards.*

520—FOUR CRIMSON DAMASK PORTIÈRES

*Italian Seventeenth Century*

Similar to the preceding.

*Length, 2 yards 8 inches; width, 1 1/3 yards.*

521—FOUR CRIMSON DAMASK PORTIÈRES

*Italian Seventeenth Century*

Similar to the preceding.

*Length, 2 yards 8 inches; width, 27 inches.*

522—TWO CRIMSON GENOESE VELVET PORTIÈRES

*Sixteenth Century*

Rose-crimson, cut and uncut velvet. Displaying beautiful lyre-shaped motives of husks and acanthus leaves, festooned with flowers; on embroidered golden-yellow backgrounds. Trimmèd with crimson silk fringe. Lined with crimson silk.

*Length, 2 yards 25 inches; width, 1 yard 10 inches.*

523—TWO CRIMSON GENOESE VELVET PORTIÈRES

Similar to the preceding. Somewhat later in weaving and having golden silk backgrounds.

524—TWO CRIMSON GENOESE VELVET PORTIÈRES

Similar to the preceding.

525—EMBROIDERED CRIMSON VELVET PORTIÈRE

*Florentine Sixteenth Century*

Tri-paneled rose-crimson velvet. Enriched in appliqué yellow and tan silks having frequent passages in soft-colored silk threads with scrollings, vase-like motives and flowers. Trimmèd with deep crimson fringe.

*Length, 2 yards 30 inches; width, 1 yard 30 inches.*

526—FOUR IMPORTANT GENOESE VELVET PORTIÈRES

*Early Sixteenth Century*

Lustrous soft rose-crimson, of close-pile cut and uncut velvet; displaying magnificent infloretted bouquets of flowers, supported on diapered pannieux and scrolled leafage; on golden yellow silk grounds.

*Length, 4 yards 3 inches; width, 29 inches.*

527—FOUR IMPORTANT GENOESE VELVET PORTIÈRES

*Early Sixteenth Century*

Similar to the preceding.

528—FOUR IMPORTANT GENOESE VELVET PORTIÈRES

*Early Sixteenth Century*

Similar to the preceding.

529—IMPORTANT GOLD AND SILVER EMBROIDERED HANG-  
ING

*Spanish Seventeenth Century*

Rich rose-red velvet. Embellished with double displayed eagle standing on scrollings which ramify the remainder of the field. Remarkably executed in highly modeled raised threads of silver and gold. Trimmed with rope edging and deep gold fringe.

*Length, 3 yards; depth, 1 yard 10 inches.*

530—TWO VELVET BROCADE BAY WINDOW CURTAINS, SIX  
TAFFETA CURTAINS AND LONG LAMBREQUIN

*Louis XVI Period*

Velvet brocade curtains woven with diamond trellis of acorned oak leaves and laurel leaves in two tones of green enclosing sprays of crimson berries, on ivory grounds. Trimmed with tasseled fringe. Long festooned lambrequin of similar velvet brocade, trimmed with seven pairs of tassels and fringe. Green taffeta curtains of a later period, finished with fringe. Eight finely tasseled curtain loops.

*Brocade: Length, 4 yards; width, 29 inches.*

*Taffeta: Width, 1 yard 20 inches.*

531—FOUR VELVET BROCADE AND FOUR TAFFETA CUR-  
TAINS, AND TWO ARCH-FESTOONED LAMBREQUINS

*Louis XVI Period*

Similar to the preceding.

*Height, including lambrequin, 3 yards 30 inches; width of brocade, 29 inches;  
taffeta, 1 yard 17 inches.*

532—TWO BROCADE ALCOVE CURTAINS AND LAMBREQUINS

*In the Louis XVI Manner*

Honeycomb patterned blush apricot field beautifully woven with rustic branches of trees festooned with tasseled blue drapery bearing large and small pink roses and occasional shrubs of red berries. Festooned and fringed lambrequins woven in similar manner and continuing into curtains. Two finely tasseled curtain loops.

*Length,  $3\frac{3}{4}$  yards; width, 1 yard 7 inches.*

*Note:* The brocade for these superb curtains and the following curtains was woven at Mr. Salomon's order in France and the choicest old patterns were searched out before this charming pattern was selected.

*(Companions to the following)*

533—SIX BROCADE CURTAINS AND THREE LAMBREQUINS

*In the Louis XVI Manner*

Champagne-colored field damassé with floral motives in lighter tone. Finished with broad borders matching the previous alcove curtains. Fringed, festooned and tasseled lambrequins. Six finely tasseled curtain loops.

*Length,  $3\frac{3}{4}$  yards; width,  $1\frac{1}{2}$  yards*

*(Companions to the preceding)*

534—FOUR BROCADE CURTAINS AND TWO LAMBREQUINS

*In the Louis XVI Manner*

Similar to the preceding.

*(Companions to the preceding)*

535—FOUR BROCADE PORTIÈRES AND TWO VALANCES

*In the Louis XVI Manner*

Similar to the preceding.

*(Companions to the preceding)*

536—TWO VELVET EMBROIDERED CLOTH-OF-GOLD PORTIÈRES

*Spanish Renaissance*

Golden-yellow cloth-of-gold. Enriched in crimson velvet appliqué with scrolled and cartouched bouquets of flowers, outlined with gold cord. Trimmed with crimson fringe and deep old gold fringe at foot.

*Length, 3 yards 8 inches; width, 2 yards 8 inches.*

537—TWO VELVET EMBROIDERED CLOTH-OF-GOLD PORTIÈRES

*Spanish Renaissance*

Similar to the preceding.

*Length, 3 yards 8 inches; width, 1 yard 4 inches.*

538—TWO VELVET EMBROIDERED CLOTH-OF-GOLD PORTIÈRES

*Spanish Renaissance*

Similar to the preceding. With attached two-point fringed valances of the same embroidery. No deep fringe at foot. Lined with earlier crimson brocatelle having similar fringed valance.

*Length, 3 yards 16 inches; width, 1 yard 4 inches.*

539—TWO VELVET EMBROIDERED CLOTH-OF-GOLD PORTIÈRES

*Spanish Renaissance*

Similar to the preceding. Lined with blue floral armure.

540—VELVET EMBROIDERED CLOTH-OF-GOLD LAMBREQUIN

*Spanish Renaissance*

Similar to the preceding. Composed of ten Vandyke points. Trimmed with patterned gold galloon and fringe.

*Length, 5 yards 28 inches; depth, 28 inches.*

541—ROSE-RED DAMASK BALDACHINO *Italian Seventeenth Century*

Lustrous two-toned silk, with flame-like areas. Woven with large vase-shaped acanthus leaves supporting bouquets of highly conventionalized flowers.

*Length, 3 yards; width, 3 yards 10 inches.*

542—ROSE-RED DAMASK BALDACHINO *Italian Sixteenth Century*

Two-toned rose-red. Woven with leaf and scroll ogivals enclosing finely infloretted bouquets of flowers. Trimmed with crimson latticed and tasseled Vandyke fringe.

*2 yards 21 inches by 2 yards 16 inches*



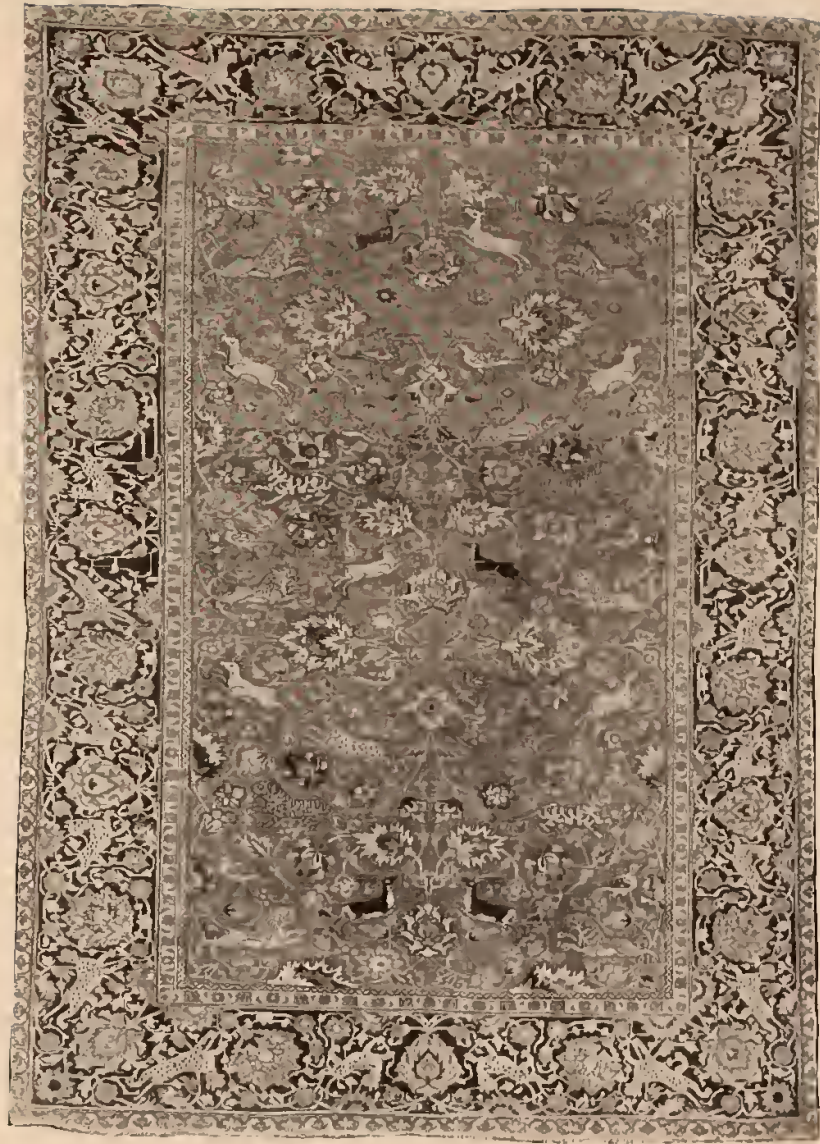
ANTIQUE RUGS OF THE SIXTEENTH, SEVENTEENTH AND  
EIGHTEENTH CENTURIES

543—PERSIAN HUNTING RUG

*Sixteenth Century*

Florally scrolled-damassé rose-crimson ground; woven in blue, yellow, pale green, old pink and ivory with arabesque scrollings of lotus blossoms, amid which varicolored birds are perched and animals of the chase are running. Broad green-blue border displaying oval paneled crimson peonies and yellow lotus blossoms interrupted by curious pink and crimson chetahs. Pinnacled pink and crimson guards.

*6 feet 6 inches by 4 feet 8 inches.*



No. 543—PERSIAN HUNTING RUG (*Sixteenth Century*)



544 GHIORDES PRAYER RUG

*Seventeenth Century*

Deep sapphire-blue, peaked mihrab bordered with varied red carnations and tulips. Ivory spandril panel, closely woven with dull yellow and blue floral motives. Angular scroll panels in tan and black at crown and foot. Broad, deep ivory border with quaintly chevroned floral motives in blue, yellow, deep green and red. Old yellow and pale blue floral guards.

*6 feet 3 inches by 4 feet 6 inches.*



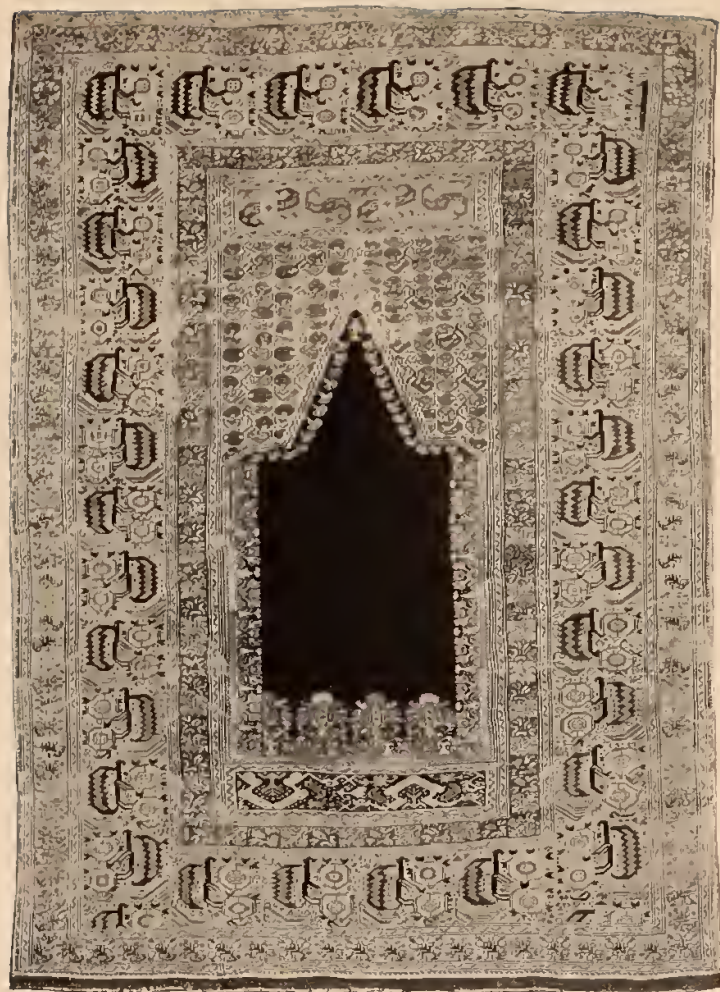


545—GHIORDES PRAYER RUG

*Seventeenth Century*

Deep ivory mihrab; woven with plum, blue and yellow hanging lamp and blossomed double columns; crimson and yellow floral diapered spandril panel. Angular scrolled crowning panel in pale blue and crimson on yellow ground. Broad blue border, displaying large plaquettes alternating with vine-scrolled blossoms in pale yellow and blue, touched with crimson. Blue, yellow and crimson guards.

*6 feet 2 inches by 4 feet 3 inches.*



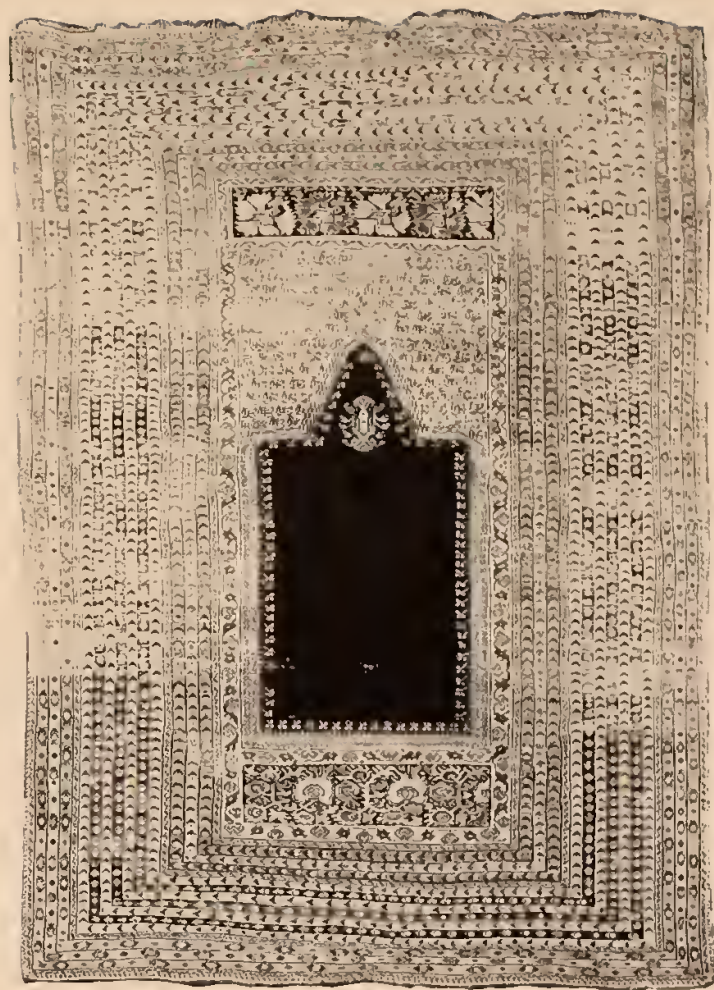
546—GHIORDES PRAYER RUG

*Sixteenth Century*

Fluctuating yellow-green stepped mihrab; bordered with pink carnations; spandril panel of squares alternately occupied by blue and crimson scrollings of carnations. Green angular scroll panels at crown and foot. Finished with five floral borders in ivory, pale blue, rose and soft yellow.

*6 feet 6 inches by 4 feet 8 inches.*





547—GHIORDES PRAYER RUG

*Sixteenth Century*

Sapphire-blue milhrab, with small hanging lamp in peak. Ivory spandril panel, closely woven with yellow, blue and green floral motives; narrow black floral crowning panel and deeper, blue panel at foot. Finished with series of blossomed stripes variously in green, tawny black, ivory and pale blue.

*6 feet 2 inches by 4 feet 3 inches.*



548—ROSE-DU-BARRY ISPAHAN RUG

*Sixteenth Century*

Rare fluctuating rose-crimson field, displaying large infloretted lotus blossoms and cloud scrolls, amid dainty arabesque scrollings; woven in yellows, greens, blues, ivories and orange. Deep green-black border, enriched with large highly conventionalized, infloretted lotus blossoms and angular scrollings. Orange guards.

*6 feet 10 inches by 4 feet 8 inches.*



549—ANIMAL SILK RUG

*Anatolian Eighteenth Century*

Wine-purple field. Woven in pale yellow, gray, pink and orange with arabesqued floral scrollings enclosing plaquettes of flowers, animals and birds. Oval medallion with wine-purple center similarly adorned to field. Dull blue-green border with inscribed plaquettes in cream, green and crimson interrupted by orange rosettes. Ivory and crimson blossomed guards.

*7 feet 5 inches by 5 feet 3 inches.*





550—INDIAN SILK PRAYER RUG

*Seventeenth Century*

Milhrab of very lustrous fluctuating rose-red; curiously canopied in Gothic manner; woven with flowering tree of life in pale greens and soft yellows. Rose-red border enhanced with interlacing vines of lotus flowers in soft yellows; guards also of soft yellow bearing rosettes scrolled with small Herati leaves in dark green.

*6 feet 8 inches by 4 feet.*



551—SILK PRAYER RUG

*Indian Seventeenth Century*

Rich mellow blue mihrab. Woven in paler blue, ivory and touches of crimson with growing stem of lilies and carnations. Crimson spandrils adorned with scrolled blue and ivory carnations. Blue arabesqued blossom border with scrolled ivory guards.

*5 feet 9 inches by 3 feet 10 inches.*



552—PERSIAN TRICLINIUM SILK DAIS CARPET

*Eighteenth Century*

Central panel with exquisite soft amber yellow field; woven in light and dark sapphire-blues, old-red and ivory developing long-stemmed, spreading formal bouquet of lotus and many other flowers. Serolled pale blue bracket corners; finished with rich old-red border of blossoms and Herati leaves. Flanking panels of fluctuating warm gray, bearing blue husked ogivals enclosing growing shrub-motives having old-red flowers; finished with blue borders adorned with flowering shrub devices. Crowning panel similar to flanking panels, with arabesqued floral oval lobed medallions at center; finished with crimson floral border having three inscribed oval plaquettes at crown and foot.

The inscription in center gives names of the designer and weaver, the date of inception and completion of the carpet, namely, 1112 and 1285 of the Mohammedan hegira, showing this carpet to be approximately 142 years old. The outer are inscribed with poem: "The birds in the wilderness. Travel in sixes and sevens. What is in the sky they see. What they see they sing."

15 feet by 11 feet.

(Illustrated)



EIGHTEENTH CENTURY

No. 552—PERSIAN TRICLINIUM SILK DAMASK CARPET

## GRAND TAPESTRIES

The following *Series of Four Grand Tapestries* illustrate the Triumphs of Scipio Africanus the Elder (237-183 B.C.), and concern his visit to the African Courts of the Numidian Princes Syphax and Masinissa. They all have their original beautiful borders; the crowning in each composed of two cupidons supporting a cartouche bearing a Latin inscription denoting the episode depicted. The cupidons also sustain very charming flanking garlands of fruit; these are continued at side, interrupted near the top by half-length cupidons and toward foot by finely varied military trophies. The lower border is of leaf motives. Two of the series are signed with the Brussels city mark; namely, a red shield flanked by B's. One of these is signed by the weaver "G. V. D. Streecken"—Gerard van den Stricken; the other by "H. Reydam—Henry Reydam." The condition of each is excellent, and the weaving of fine quality. They are executed with a wealth of color and a wide range of delicate and rich tones; displaying fine blues, yellows, golden-orange, tans, greens, pinks, ivories and grays, very charmingly accentuated by rare crimsons and occasionally by resonant black.

### 553—"SCIPIO AND MASINISSA BANQUETING"

In a hall of ample proportions a gay throng, seated at a rectangular table laden with viands and fruit, is feasting; in the background are numerous serving men and women. In the left foreground Scipio is seated in a curule chair at one end of the table, and wearing a laurel wreath; his back is turned to the spectator. Apparently the scene represents the rejoicings that resulted from Scipio's having secured the friendship of, among other Princes, Masinissa. In the right foreground are attendants and musicians near a candelabrum of ostentatious significance. Farther back, to the right, Masinissa, in armor, may be discerned at the festal board.

In the center of the top border two cupids recline against a medallion which is inscribed: "Scip[io] et Masan[issa] Amicitiam ineunt et mensae accumbunt."

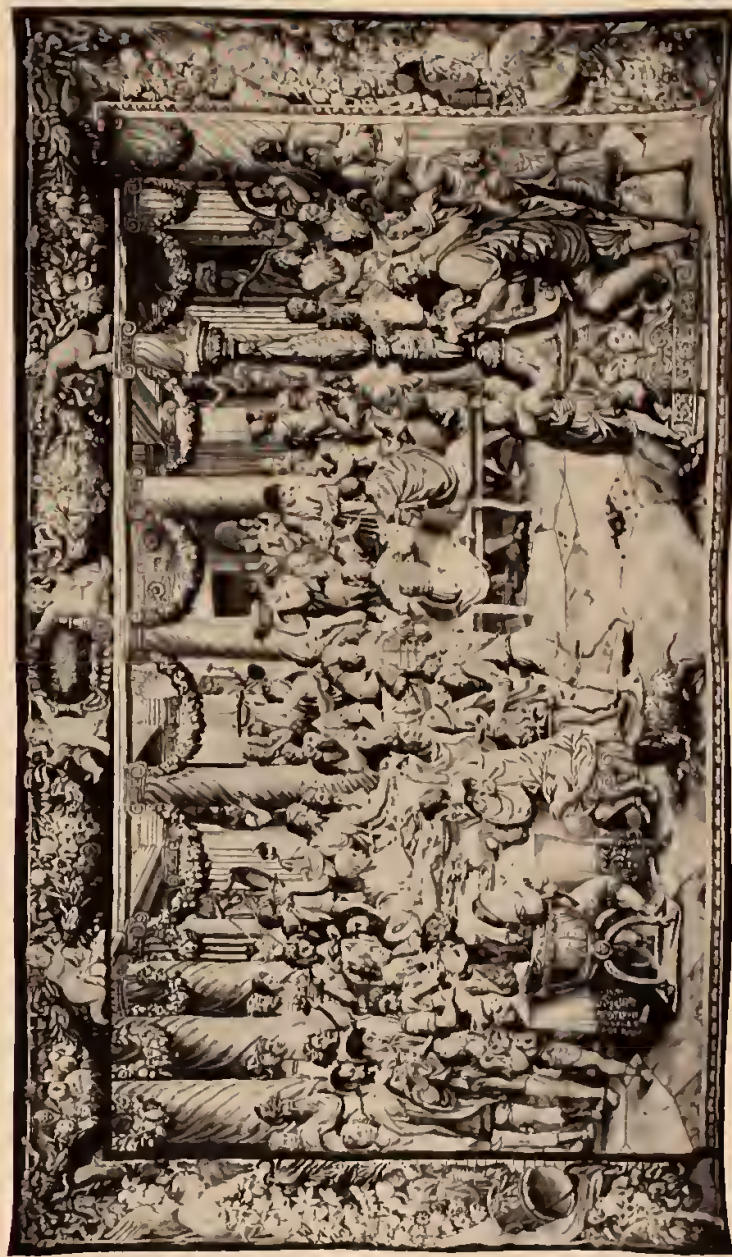
On each side of this pair of cupids is another *putto*, set among swags of fruit and foliage. In the upper portion of each side border is also seen a winged child, embowered amid flowers of gay hue. Farther down are the plumed helmet and the armor, drum, standard and quiver—all borne upon a mass of flowers in full bloom.

Below, in the selvedge, is the well-known factory mark of the Brussels tapestry works: two B's with a shield between, as well as the name H. REYDAMS, the famous tapestry designer and weaver.

*About 13 feet 6 inches by 23 feet 10 inches.*

*(Illustrated)*





No. 553—"SCIPIO AND MASINISSA BANQUETING"

554 "A TRIUMPHIAL PROCESSION OF SCIPIO"

From right to left across the foreground moves the triumphal procession, with warriors who wear laurel wreaths and swords. Many on the extreme right carry crowns in their hands. In the center licitors bear fasces. Those on the left bear offerings which they will make in the Temple toward which all hasten their steps. Outside of the Temple are seated old men and maidens; other figures are on the walls. In the background, and more to the right, an obelisk, an equestrian statue, a column and the buildings of ancient Rome—all rendered anachronistically in a composite landscape setting.

Inscribed in the border above: "Ad Capitolium progrediuntur ut Diis sacrificia sua offerant."

*About 13 feet 6 inches by 23 feet 10 inches.*





No. 554—"A TRIUMPHAL PROCESSION OF SCIPIO"

555—"SCIPIO GRANTS A TRUCE TO THE CARTHAGINIANS"

From the right side, men, women and children press toward the steps at the top of which Scipio is seated. Lictors with fasces are grouped round Scipio. In the foreground, amid luxuriant plants, is a youth with an amphora; near by, two dogs.

Inscribed above: "Ubi Scipion dat sponsan ad jungend."

In the selvedge is the Brussels factory mark; more to the right is the name G. V. D. STREECKEN, the well-known weaver.

*About 13 feet 6 inches by 18 feet.*



No. 555—"SCIPIO GRANTS A TRUCE TO THE CARTHAGINIANS"

556—"THE FUNERAL PROCESSION OF THE VANQUISHED  
SYPHAX"

Roman Warriors, with others bearing fasces and military standards, march toward the left. In the right foreground is carried the dead Syphax, bearded and still crowned. In front of him is a prisoner whose hands are bound to the belt of a mounted soldier.

Inscribed above: "Siphax Mortuus portatur."

*About 13 feet 6 inches by 22 feet.*

These four tapestries, possibly not a complete set originally, were acquired in two pairs from Benda, of Vienna, and Gottschalk, of Cologne. They were subsequently acquired from Duveen Brothers.

In addition to the Brussels tapestry mark, which became obligatory from 1528 onward, we find the name of Henri Reydam. He entered on his career in 1629, was *privilégié* of the city of Brussels on Feb. 10, 1640, and found in 1671 a successor in his son who had the same Christian name. Gerard van der Streecken was an exact contemporary of H. Reydam the elder, and died in 1677. His daughter married Gerard Peemans. The history of Scipio was much favored as a subject for the weaver in the sixteenth and seventeenth centuries. It is found in records pertaining to Giulio Romano, Poussin and other painter-designers.

*A. Wauters: "Les Tapisseries Bruxelloises," 1878, pages 324, 336.*

*A. Pinchart: "Histoire Générale de la Tapisserie," 1878-85, page 128.*

*Jules Guiffrey: "Histoire de la Tapisserie," 1886, pages 200, 318, 352.*





No. 556.—"THE FUNERAL PROCESSION OF THE VANQUISHED SYTHAN"





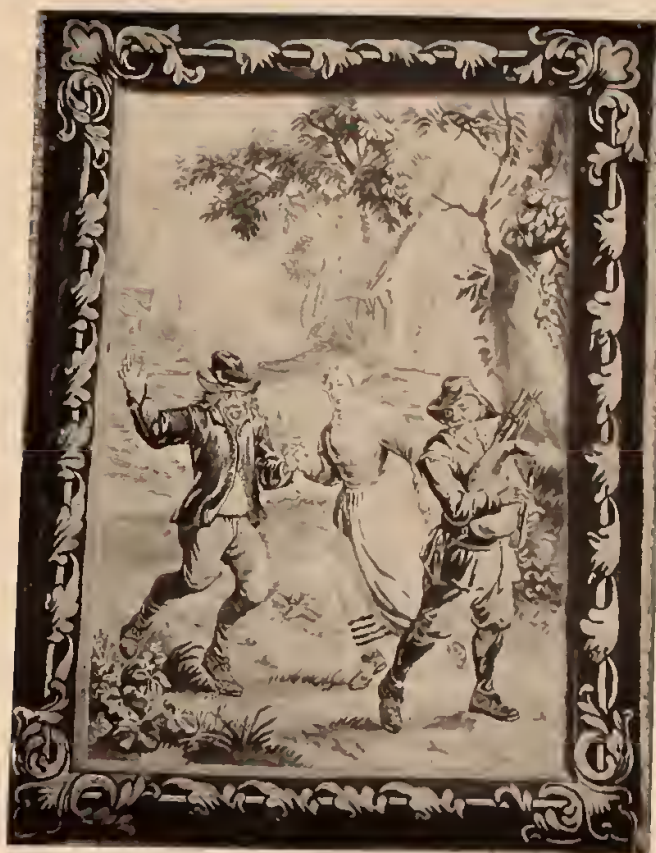
# 557— BRUSSELS TAPESTRY

*After Teniers; Flemish Late Seventeenth Century*

"The Noonday Rest." A Flemish shepherd, wearing a feathered crimson cap and eating from a bowl, is seated in the foreground of a rocky, hilly and lightly wooded landscape, in which his sheep are scattered; beside him on the wayside are an earthenware pitcher and a large copper bowl. The coat of the shepherd, in exquisite turquoise-sapphire blue, gives a rare and beautiful note to the quiet pastel shades in which the landscape is woven. Finished with yellow band edged with blue.

*Height, 44 $\frac{1}{4}$  inches; width, 17 inches.*

*Note:* The Cartoon for this interesting tapestry was executed by Teniers the Younger (1610-1690).



558—BRUSSELS TAPESTRY

*After Teniers; Flemish Late Seventeenth Century*

"Boors Dancing." An elderly peasant in holiday garb is dancing with his wife in the foreground to the tune of a piper at right who wears a rich blue coat. Beyond, about center, is a stream bordered by cottages and a farmhouse. Woven in pastel colors with the costumes in lovely crimsons, yellows and blues. Finished with a red and golden-yellow border displaying staves with scrolled leaves thereon interrupted by leaf-cartouche corners.

*Height, 34 $\frac{1}{2}$  inches; width, 26 inches.*

*Note:* The Cartoon for this interesting tapestry was executed by Teniers the Younger (1610-1690).



559—BRUSSELS TAPESTRY

*After Teniers; Flemish Late Seventeenth Century*

"Boys Playing Peg Top." A group of six boys in various attitudes are before a ring set on the ground of a village green; cottages and trees are irregularly placed in the background. A boy at right is about to spin his top into the ring where three other tops are already. The scene is full of keen sportsmanship and the abandon of youth. The pastel-colored background is delightfully relieved by the charming blues, rich crimson and mulberry of the boys' costumes. Finished with bands of yellow and blue.

*Height, 35 inches; length, 52 inches.*

*Note:* The Cartoon for this animated and interesting tapestry was executed by Teniers the Younger (1610—1690).



560—BRUSSELS TAPESTRY

*Flemish Late Seventeenth Century*

"Boys Playing Hop Scotch." Seven little lads, animated with their rough game or resting from their strenuous sport, are scattered over a roadway at the entrance to a village, which is seen at left; beyond is low wooded country. Woven in extremely rich crimsons, blues of very rare quality, rose-du-Barry pinks, greens and a wide range of pink-tans and ivory with golden-yellow pervading the whole scene with a sunlight glow. Finished with light blue and yellow bandings.

*Note:* The Cartoon for this admirable, animated and beautifully toned tapestry was executed by Teniers the Younger (1610-1690).



# 561—BRUSSELS TAPESTRY

*After Teniers; Flemish Late Seventeenth Century*

"The Itinerant Vendor." A somewhat grizzled clean-shaven man, wearing a yellow coat and shorts, with bluish-gray and lavender stockings and lavender-plum coat, stands in the foreground offering his wares from a pot held in his left hand; a clump of trees rising at extreme left canopies the scene far up into the heavens. A village church is at distant right. Woven in rich mellow greens, grays, blues, ivories, the trees flecked by autumn tints, and rich golden-yellows. Finished with band of old-yellow edged with blue.

*Height, 9 feet 3 inches; width, 2 feet 3½ inches.*

*Note:* The Cartoon for this decorative tapestry was executed by Teniers the Younger (1610-1690).

# 562—BRUSSELS TAPESTRY

*After Teniers; Flemish Late Seventeenth Century*

"Barnyard with Personages." An elderly bearded peasant, attired in blue doublet, yellow apron and blue stockings, is seated on a stool before the gable of a thatched farmhouse; he offers an apple to his little granddaughter, who stands expectantly before him; she wears an ivory blouse, blue apron and yellow skirt down to her tiny toes. At a portaled gate at right, her mother, wearing a blue skirt pinned up at back showing a crimson underskirt, is in conversation with a neighbor in pink bodice, holding a baby in her arms. Woven in varied tones of blues, yellows, tans and warm pinks, making an excellent foil for the costumes. Finished with old-yellow banding touched with a blue edging.

*Height, 9 feet; width, 2 feet.*

*Note:* The Cartoon for this fine pastoral tapestry was executed by Teniers the Younger (1610-1690).

# 563—BRUSSELS TAPESTRY

*After Teniers; Flemish Late Seventeenth Century*

"Going to Market." A peasant woman with a basket over her arm and carrying a long rustic staff is trudging along a roughish road crossing the foreground toward right; a boor, at her side, carrying a similar staff, points ahead and is in eager conversation with her. Rough ground with two large trees at left, rising far into the blue sky. A stream crosses about mid-distance; a château and lightly wooded hills rise on the stream's far bank. Woven in cool greens, blues and glowing golden yellows with blues, old reds, pinks and deep mulberry giving richness to the scene. Finished with a frame border of old-red and golden-yellow developing moldings of ovolo motives and varied scrolling leaves interrupted at corners by arabesque scrolled rosettes.

*Height, 12 feet 3 inches; width, 4 feet 10 inches.*

*Note:* The Cartoon for this pastoral tapestry was executed by Teniers the Younger (1610-1690).



## ANTIQUE ORIENTAL RUGS

### 564—KULAH PRAYER RUG

*Eighteenth Century*

Old-red field; woven with quaint hour-glass motives in varied colors. Pale yellow mihrab arch. Scrolled tawny brown inner and red outer border of lozenge motives. (Needs restoration).

*3 feet 8 inches by 2 feet 7 inches.*

### 565—ROSE-CRIMSON DAGHESTAN PRAYER RUG

Mihrab with minaretted panel above; woven with enviously floriated square devices. Green spandrils; border displaying blue, ivory and old-rose floral motives.

*4 feet 6 inches by 3 feet 3 inches.*

### 566—LAVENDER-PINK DAGHESTAN RUG

Fluctuating field, *semé* with fleurettes and impaled with series of three stepped cream lozenge motives; woven with soft blues, yellow and pale green. Three ivory and tawny brown borders bearing conventionalized motives.

*4 feet 10 inches by 3 feet 5 inches.*

### 567—KULAH PRAYER RUG

*Seventeenth Century*

Rose-red mihrab arch; with apple-green spandrils woven in sapphire-blue, green, yellow, ivory and pink with hanging lamp, quaint animalistic and floral motives. Broad yellow border of varicolored lozenge devices. (Needs restoration.)

*4 feet 1 inch by 3 feet 11 inches.*

### 568—KULAH PRAYER RUG

*Eighteenth Century*

Quaintly arranged yellow mihrab arch; with green pendentives and pinnales at foot on red panel; woven with highly conventional devices in blue, old-red and ivory. Rosetted yellow border, with chevroned and blossomed tawny brown guards. (Needs restoration.)

*4 feet 4 inches by 2 feet 10 inches.*

### 569—ROSE-PINK BERGAMO RUG

Rose field; woven with all-over quaint geometrie and floral motives in pale green, ivory, blue and yellow. Blossomed rose border with scrolled yellow inner guard and outer of interlacing blue ribbon on ivory. (Needs restoration.)

*5 feet 7 inches by 2 feet 2 inches.*

## 570—GHORDES PRAYER RUG

*Seventeenth Century*

Curious fluctuating yellow mihrab arch, irregularly striped about center with old-red. Sapphire-blue spandrils woven with quaint carnation motives in dull lavender, yellow and ivory. Arcaded crowning panel surmounted by series of lilies in blue and tan on yellow ground. Blossomed pale yellow border with lavender and tan guards. (Needs restoration.)

*5 feet 6 inches by 3 feet 9 inches.*

## 571—ANATOLIAN PRAYER RUG

*Eighteenth Century*

Stepped ivory mihrab; woven with curiously conventionalized stem of flowers in blue, red and yellow; blossomed yellow spandril panel and deep, old-red panel at foot, adorned with quaintly arcaded lilies. Sapphire-blue border; woven with sprays of tulips alternating with rosettes; angular scrolled plum-color inner guard.

*5 feet 1 inch by 3 feet 3 inches.*

## 572—BLUE KAZAK RUG

*Eighteenth Century*

Rich blue field; woven with three varicolored stepped lozenge devices, quaint animalistic and plaquette motives at sides. Curiously chevroned ivory border, with blossomed crimson, blue and ivory guards.

*7 feet 6 inches by 4 feet 5 inches.*

## 573—MOSUL RUG

*Eighteenth Century*

Deep tawny brown field; woven with diagonally placed highly conventionalized palmette motives in old-red, ivory, blue, yellow, green and pink. Double pinnacled borders in pink, green, pale blue and ivory.

*8 feet by 3 feet 2 inches.*

## 574—CRIMSON KAZAK RUG

*Eighteenth Century*

Paneled field, occupied by latch-hooked stellate motives variously in crimson, blues, ivory and yellow touched with greens and tans. Blossomed ivory border having angular scroll guards in blue and green. (Needs restoration.)

*5 feet 6 inches by 4 feet 6 inches.*

## 575—GHORDES PRAYER RUG

*Seventeenth Century*

Fluctuating apricot mihrab and spandrils; woven in pale blue, yellow, ivory and black with regularly placed oblong motives and a series of blossoms toward foot. Ivory border with similar oblongs and tawny blossomed inner guard. (Needs restoration.)

*4 feet 4 inches by 3 feet 3 inches.*

576—MEDALLIONED SENNA RUG

Ivory tan field, with all-over blossomed scrollings in pale pink and black. Diamond medallion and triangular corners of resonant black, woven in pale pink and tan with dainty arabesqued blossoms. Old-rose border of animalistic and geometric motives; narrow blossom guards.

*5 feet 3 inches by 4 feet 7 inches.*

577—BLUE KERMANSHAH RUG

Resonant deep blue ground; woven in pink, tan, ivory and pale blue with scroll diapered cruciform blossoms. Blue scroll and blossom borders. (Worn.)

*6 feet 3 inches by 4 feet 3 inches.*

578—LADIK PRAYER RUG

*Eighteenth Century*

Fluctuating rose mihrab; latch-hooked at peak in pale blue. Green floral spandril panel. Orange border of unusual angular scrollings; inner guards of red, ivory and blue.

*5 feet by 3 feet 6 inches.*

579—KERMANSHAH RUG

Old-rose field; woven in blue, yellow, black, crimson and ivory with pendent and arabesqued medallion and scrolled corners. Blossom and vine border in crimson; similar pale blue guards.

*6 feet 8 inches by 3 feet 10 inches.*

580—MEDALLIONED HERATI RUG

Rich blue field *semé* with conventionalized flowering shrub motives in yellow, red, pale blue, brown and ivory. Diamond central medallion and corners of flame-red *semé* in a similar manner to field. Tan border, with angular scrollings and varied narrow floral guards.

*6 feet 8 inches by 4 feet 3 inches.*

581—ROSE SENNA RUG

Soft pink field; woven with an elaborate blossomed trellis in black, yellow, old pink and pale green. Stepped tawny tan central medallion having a floral ivory border. Blue triangular corners arabesqued and blossomed in soft pink and yellow. Pink border similar to field, with blossom guards.

*8 feet 7 inches by 5 feet 2 inches.*

*From the Sidky Bey Collection.*

582—MEDALLIONED LAHIVER TABRIZ CARPET

Fluctuating soft apricot field; woven with large lobed and florally arabesqued medallion in pale blue, green, red, tan and touches of soft yellow. Similar scroll bracketed corners liberally enriched with crimson and dark blue. Apricot border having arabesqued lobed oval medallions and crimson floral guards.

12 feet 11 inches by 7 feet 10 inches.

*From the Sidky Bey Collection.*

583—YOMUD BOKHARA CARPET

*Eighteenth Century*

Rose-red field; woven with particolored blue elongated octagons having diamond centers. Border of light blue, tawny brown and ivory diamond motives enclosing cruciform devices; scrolled floral ivory, red and blue guards. Outer border paneled in the colors of the field with floriated motives.

12 feet 6 inches by 9 feet.

584—BLUE SAMARKAND RUG

Pale blue field; woven with stepped lozenge motives enclosing and surrounded by varied blossoms in black, lavender, soft pink and ivory. Lavender pink border, with paneled oblong blossomed arabesques; pale green and tawny black guards.

10 feet 5 inches by 4 feet 10 inches.

*From the Sidky Bey Collection.*

585—DARK BLUE KURDISTAN RUG

*Eighteenth Century*

Rich blue field; woven with series of oblongs variously in red, green and ivory; arabesqued in the reversed colors of the oblongs and interrupted by numerous quaint animalistic and geometric motives. Ivory border with chevroned angular scrollings; old-red and soft apricot guards.

11 feet 10 inches by 3 feet 1 inch.

586—ROSE-DU-BARRY HEREKE CARPET

Finely fluctuating rose-du-Barry field; woven with all-over arabesque leaf scrollings bearing lotus blossoms and vines of small flowers in soft-green, yellow, gray-blue and ivory. Gray-green border of lotus flowers and Herati leaves in orange, rose and ivory. Triple series of pink, ivory and black guards.

11 feet square.

*From the Sidky Bey Collection.*

587—GREEN AND CRIMSON SOUMAK CARPET

Rich crimson ground; loosely arabesqued about center and corners in blue green. Similar blue green border with conventionalized scrolled pomegranate motives in crimson; scrolled guards.

21 feet by 17 feet.

588—GREEN AND CRIMSON INDIA CARPET

Rich crimson field; woven with pendent diamond medalion and corners in greens, blues, grays and crimson. Broad green border paneled with sprays of lotus blossoms in crimson and gray; crimson and green outer guards.

15 feet by 11 feet 7 inches.

EARLY ITALIAN AND FRENCH MARBLES

589—ITALIAN CARVED MARBLE PANEL OF A SATYR AND A FAUN

Seen at half length and peeping through curtains, which they have drawn aside, at two sleeping nude nymphs. Enclosed within a Brèche d'Alpes frame.

*Outside measurement: Height, 11 $\frac{3}{4}$  inches; length, 18 $\frac{3}{4}$  inches.*



590—SCULPTURED STATUARY MARBLE BUST AND PED-  
ESTAL

"Head of a Classic Grecian Vestal." Calmly looking into immense space. She wears waving hair held by fillets into graceful rolls in front; two curls escape at back and fall round neck to shoulders. On tapering oblong Alps-green marble pedestal having molded statuary marble base.

*Height of bust, 1 foot 5 inches; total height, 7 feet.*

*(Illustrated)*



591—PAIR OLD SIENA MARBLE ANIMAL STATUETTES

Guardian lions standing and carved in the round, heads turned respectively to left and right and each with a forepaw resting on a globe. On oblong bases. Mellow patina.

*Height, 10 inches; length, 12 inches.*



592—WHITE MARBLE URN

Conventional inverted bell shape, on a capstan pedestal with a square plinth base. The base of the bowl resting in the embrace of petal carving in relief.

*Height, 19½ inches; diameter, 17 inches.*

593—SCULPTURED STATUARY MARBLE BUST  
AND PEDESTAL

*By P. d'Épinay*

"Idyllic Bust of a Young Girl." Pretty and a little inclined to be pert, she wears a Directoire lawn cap and a low-cut bodice. On round molded base, with octagonal plinth. Fluted pedestal on molded round and square base; enriched with *cuirre doré* husk drops at crown.

*Height of bust, 20 inches; of pedestal, 47¼ inches.*

594—WHITE MARBLE VASE *Second Century B.C.*

Carved with a female form and with scrolls of acanthus leaves and ornamented with gadroons: the lower portion is fluted and the stem decorated with classical moldings. It is placed on a pedestal which has a Byzantine leaf capital; and it is set upon a marble shaft which, in turn, is placed on a rectangular plinth.

*Height of vase, 1 foot 10½ inches; of pedestal, 4 feet.*

*(Illustrated)*

595—MARBLE AND STONE PEDESTAL

A gray marble column, with a top section revolving, and the whole polished. Set between sections of a Corinthian capital, used for base and top, carved of stone and without polish.

*Height, 46 inches.*

596—SCULPTURED STATUARY MARBLE HEAD

*Italian Seventeenth Century*

"The Venus di Milo." Replica of the head of this famous statue. Finely executed. On round pedestal with square base.

*Total height, 22 inches.*

597—POLYCHROME MARBLE FOUNT

Large tazza shape; heavily carved in conventional lotus petal motive, both as to the bowl and its standard. Two handles in the form of horseheads gripping draperies. Varicolored surface with varied patina.

*Height, 12 inches.*

598—SEVENTEENTH CENTURY ITALIAN CARVED MARBLE CIPPUS

Semicircular. In front, at either end, is a small full-length *pullo*. Between them they hold a festoon of fruit and flowers, while in the center above it is a rectangular tablet on which to add an inscription. The semicircular back is left unwrought.

*Height, 10½ inches; width, in front, 16 inches.*

*Formerly in the Poor Collection, sold by the American Art Association, April 21, 1909.*

599—FOUR MARBLE BUSTS

Portrait busts of ancient philosophers, the heads poised at different angles, and all bearded, carved in white marble. Each on a small Siena marble support.

*Height, with base, 17 inches (each).*

600—SIXTEENTH CENTURY ITALIAN MARBLE VASE WITH ROUND PEDESTAL

The vase is octagonal in shape. A small full-length figure in classical draperies is seen at each of the four corners and set between repeating fields of wave-scroll pattern. Short stem with a grooved and molded base of Brescian marble.

*Height of vase, 23 inches; of pedestal, 3 feet 6 inches.*

*(Illustrated)*



601—PAIR OF MARBLE AND STONE PEDESTALS

Round and softly polished columns of rich cream-white marble, on square bases; supporting old carved stone capitals.

*Height, 47 inches.*

602—HALF STATUARY MARBLE PEDESTAL *Louis XVI Style*

Leaf-molded oblong top; with egg-and-dart frieze. Paneled front and ends. On deeply leaf-molded stepped base.

*Height, 43 inches; width, 25½ inches.*

603—LARGE CIRCULAR CARVED WELL-HEAD

Ornamented in high relief with four lions' heads and festoons of foliage. On an octagonal base.

*(Illustrated)*

604—A FOURTH CENTURY ROMAN SARCOPHAGUS

Carved in high relief. The front with small full-length figure of a *putto*, who stands in the center. From him issue laterally swags of foliage and fruit; above, at each side, appear the heads of, possibly, Bacchus and a Satyr, who are rendered in profile inward. At the bottom corner at each end reclines a river-god who holds aloft a torch. The decoration ends at either side with ribbons and festoons. The back is, as usual, unfashioned. On volute supports. The tin lining is detachable.

*Height, 33 inches; length, 7 feet; width, 27 inches.*

*(Illustrated)*



No. 603—LARGE CIRCULAR CARVED WELL-HEAD  
 No. 604—A FOURTH CENTURY ROMAN SARCOPHAGUS

605 ITALIAN WHITE MARBLE URN

The upper portion of the body is carved with a band of vine leaves and tendrils with bunches of grapes, at some of which birds are pecking. The lower portion of the body, divided off by a horizontal band of geometrical design, is fluted, as also is the stem, which rests on a rectangular base. The handles, of twisted cable design, spring from the heads of *putti*. The urn contains a removable zinc lining.

*Height, 17 inches; diameter, 13 inches.*

*(Illustrated)*

606—TWO SCULPTURE STATUARY MARBLE URNS AND  
PEDESTALS *Italian Renaissance*

Flaring bell-shape, molded at the lip with egg-and-dart motives, gadrooned at base and there enriched with reeded loop handles rising from masks. The body with bas-relief classic figures arranged in two groups of three personages. The subjects depicted on the two vases are, "Cupidon and Psyche," "Triumph of Cupidon," "Minerva and Attendants" and "The Dance of the Vestals." On balustered and fluted round stem with square base. Pedestals, with round shafts of beautiful rose Brèche marble molded at crown. Finished with Pompeian black marble molded capital and base, having square top and plinth.

*Height of vases, 30 inches; of pedestals, 45¾ inches.*

*(Illustrated)*

607—MARBLE TABLE

Alps-green marble circular top; Siena marble vase-form standard, fluted, and encircled by a garland of leaves, and resting on a triangular base supported on three scroll feet.

*Height, 28 inches; length, 30½ inches.*





605



606



606

No. 605—ITALIAN WHITE MARBLE URN

No. 606—TWO SCULPTURE STATUARY MARBLE URNS AND  
PEDESTALS (*Italian Renaissance*)

608—SMALL THIRD CENTURY ROMAN MARBLE SARCOPHAGUS

The front is carved with *amorini* who, riding in chariots or mounted on horses, pass from left to right in one continuous procession. The ends also are carved. The back is unfashioned. Evidently made for a child. Fitted with removable zinc lining in two sections.

*Height, 13 inches; length, 48 inches.*

*(Illustrated)*

609—THIRD CENTURY MARBLE SARCOPHAGUS

The center is carved with the figure of a Warrior on horseback set in a medallion which is borne by a pair of tragic masks. Left and right of this the side is carved with wave-scroll pattern. At each of the corners, which are rounded, is a lion whose form towers over the body of a goat. The top is a modern addition to convert the sarcophagus into a bench.

*Height of sarcophagus without cover, 17 inches; length, 57 inches.*

*(Illustrated)*



608



609

No. 608—SMALL THIRD CENTURY ROMAN MARBLE SARCOPHAGUS

No. 609 —THIRD CENTURY MARBLE SARCOPHAGUS



610—SIXTEENTH CENTURY ITALIAN MARBLE WELL-HEAD

The top is rectangular and is supported at each of the four corners by a *putto*, who, with arms extended, grasps the end of a swag of fruit and flowers; below, depends a cluster of foliage.

*Height, 2 feet 2 inches; width, at the top, 2 feet 7 inches square.*



611—SCULPTURED STATUARY MARBLE JARDINIÈRE

*Italian Sixteenth Century*

Molded drum-shape; enriched at crown with egg-and-dart molding, at foot with interestingly reversed egg-and-dart motives having floral devices above. The body sculptured in alto-relief with massive ribboned festoons of laurel leaves supported on five bearded Satyr masks; above the centers of festoons are large floral rosettes. Rich ancient patina. Fitted with metal lining.

*Height, 28½ inches; diameter, 24 inches.*



612—BRÊCHE-VIOLETTE MARBLE BENCH

An oblong hall seat, without back, beveled and having a soft polish. On two white marble end-supports carved with lion masks and feet.

*Height, 18 inches; length, 5 feet 2 inches.*

613—CONSOLE TABLE OF PAVONAZZO MARBLE

Marble table with two legs representing two griffons in white marble; the table top of Pavonazzo marble. Hellenistic work of the second century before Christ. Found in Boscoreale, near Pompeii.

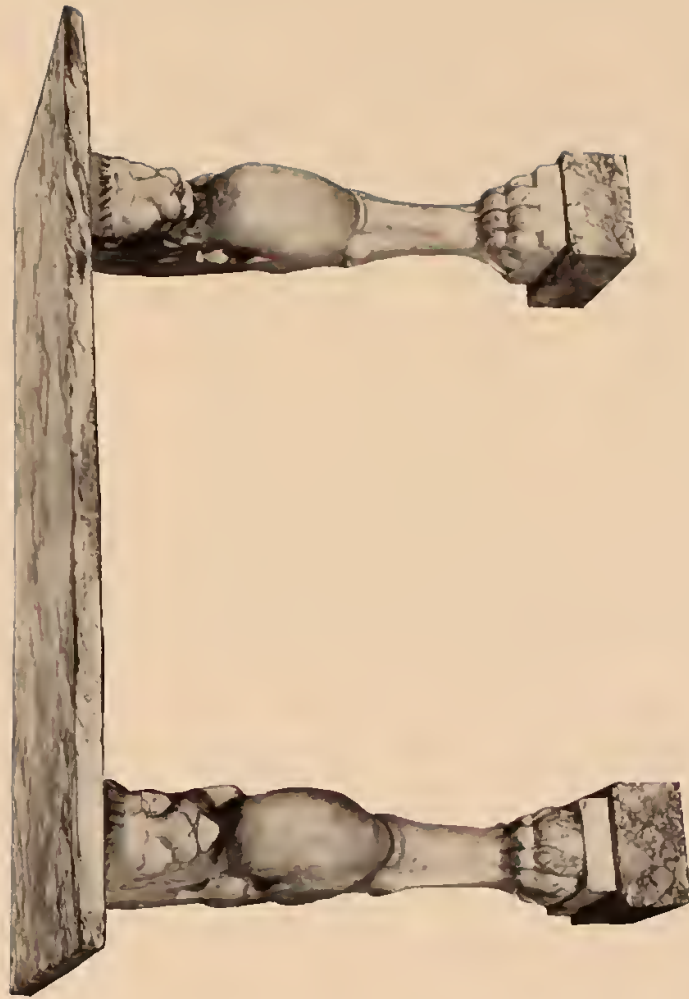
*Height, 35 inches; length, 50½ inches; depth, 23 inches.*

*(Illustrated)*

614—MASSIVE SCULPTURED MARBLE TABLE *Louis XIV Period*

Exceptionally finely veined gray Brèche marble top, deeply molded oblong in form. Well proportioned end supports of statuary marble, each with two bracketed and paneled shafts, enriched with expanding shell motives at crown and terminating in spreading claw feet; the connecting end cartouches at crown displaying Satyrs' masks.

*Height, 3 feet 3 inches; length, 11 feet 7 inches.*



No. 613—CONSOLE TABLE OF PAVONAZZO MARBLE



615—LARGE ITALIAN RENAISSANCE WHITE MARBLE  
TAZZA

The outer side of the vase is decorated with griffons which are confronted, but have between them a tripod vase; acanthus leaves and floriated designs which repeat. The rim is decorated with egg-and-tongue moldings and the lower part is fluted. A large bunch of foliage depends from the center.

The tazza is supported on a tripod, formed of three legs of a lioness, each of which is backed by a pilaster having classical moldings. An acanthus rosette in the center of the triangular base, which is carved with repeating Greek moldings. The tin casing of the tazza is detachable.

*Height, 56 inches; diameter, at top, 37 inches.*

# FOURTH AND LAST AFTERNOON'S SALE

SATURDAY, APRIL 7, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

CATALOGUE NUMBERS 620 TO 764, INCLUSIVE

## 620—CARVED AND GILDED FOOTSTOOL

*French Eighteenth Century*

Serpentined oblong top, covered in brocaded rose-du-Barry silk. On valanced cabriole legs having rose bouquets at shoulders.

## 621—TWO ROUND ROSEWOOD TABLES, MOUNTED IN CUIVRE DORÉ

*Louis Philippe Period*

Molded round top, lined with crimson leather; valanced frieze scrolling into outcurving tripod cabriole legs with round shelf stretcher. Mounted in *cuivre doré* moldings and toes. *Height, 28 inches; diameter, 16¼ inches.*

## 622—INLAID MAHOGANY CARD TABLE

*Sheraton Period*

Round folding top; frieze of same contour, enriched with acanthus leaves curiously scrolling into masks at intervals. On square tapering legs outcurving toward foot.

*Height, 29¼ inches; diameter, open, 39 inches.*

623—MAHOGANY FOLDING CARD TABLE, MOUNTED IN  
BRASS *Louis XVI Period*

Square hinged folding top, enriched with brass moldings and pivoted to disclose compartment in frieze and then folding over for support; frieze adorned with fluted blocks and moldings. On tapering round fluted legs having collars and toes.

*Height, 30 inches; top open, 33½ inches square.*

624—TWO CARVED AND GILDED CHAIRS *Louis XV Period*

Scrolled open back, with leaf and rosette medallions on crowning and mid rail. On valanced cabriole legs. Seat covered in rose-du-Barry damask.

625—TWO CARVED AND GILDED CHAIRS *Louis XVI Style*

Open reeded and fluted back, with scrolled pediment panel and five slender reeded balusters. On leaf-enriched cabriole legs. Seat covered in jardinière velvet developing large crimson, wine-colored and yellow flowers on ivory ground.

626—SIX CRIMSON VELVET WALNUT CHAIRS  
*Louis XIII Period*

Square back and seat, covered in earlier crimson velvet. Supported on bulbous turned legs with two similar high-placed frontal stretchers and molded H-stretchers.

627—INLAID KINGWOOD AND TULIPWOOD BOOK STAND  
*French Eighteenth Century*

V-trough for books, and three open shelves. Supported on slightly serpentine and scrolled ends expanding into rounded castored feet. The two lower shelves finished with back. Inlaid with feathered panels, lines and bandings.

*Height, 30 inches; width, 21 inches.*

628—CARVED WALNUT TABLE *Jacobean Period*

Molded oblong top, with flute-dentiled valance. Supported on vase balustered legs having similarly balustered H-stretcher.

*Height, 18½ inches; length, 25¾ inches.*



629—CARVED AND GILDED BANQUETTE *Louis XVI Style*

Oval seat, with loose cushion in gray and cream medallioned silk. Frieze enriched with leaf and pearl motives, supported on fluted round tapering legs.

*Height, 21 inches; length, 40 inches.*

630—TWO CARVED AND GILDED ARMCHAIRS *Louis XVI Period*

Oval molded back, very finely scrolled open arms. Supported on fluted tapering round legs. Covered in earlier crimson damask, woven with pineapple devices.

631—CARVED AND GILDED BANQUETTE *Louis XV Period*

Serpentined oblong seat; frieze enriched with open shell motives, rocaille and sprays of leafage. On cabriole legs, with shell cartouche, leaf scrolls and double X-stretchers. Seat covered in rose-du-Barry damask.

*Height, 1 foot 5 inches; length, 3 feet 6 inches.*

632—FOUR CARVED AND GILDED FAUTEUILS *Louis XVI Period*

Broad oval back, molded with guilloche motives, arm pads and seat covered in French blue lampas finely woven in ivory and tau, the backs with allegorical figures of "Folly" and Cupidon with a floral and basketed arbor and standing on a lion-masked architectural scrolling; seat with a sleepy cupid standing on the back of one of two outfacing lions within a somewhat similar arbor to back. Open scrolled arms with leafage on supports, and further guilloche motives, which are repeated on the seat rail. On tapering fluted round legs.

633—TWO CARVED AND GILDED FAUTEUILS *Louis XVI Period*

Similar to the preceding, with arched oblong backs and straighter arms.



634—INLAID TULIPWOOD TABLE, MOUNTED IN CUIVRE  
DORÉ

*Louis XVI Period*

Oblong top, with outset square corners. Deep front, fitted with writing drawer and two others below; paneled pilasters on all sides. Supported on square tapering legs. Mounted in *cuivre doré* with pierced baluster gallery at top, scrolled vines on pilasters, wreathed and bowknotted oval escutcheon, molded collars and toes to legs. Dove-gray tapestry marble top.

*Height, 28 $\frac{1}{8}$  inches; width, 17 $\frac{1}{2}$  inches.*

635—LACQUER WRITING TABLE, MOUNTED IN CUIVRE DORÉ

*Louis XVI Period*

Lightly serpentine oblong top, lined in maroon leather having gilded tooled border. Valanced frieze with slender cabriole legs. Enriched in gold and red with Chinoiserie landscapes on black. Mounted in *cuivre doré* with molding to top, open rocaille appliqués to knees and toes.

*Height, 28 inches; length, 3 feet.*



636—GEORGE WASHINGTON ACAJOU TABLE, MOUNTED IN  
CUIVRE DORÉ *Louis XVI Period*

Molded oblong top, enriched with oval blue and white Sèvres medallion bust of George Washington. Paneled frieze; on molded tapering square legs paneled with ebony. Mounted in *cuivre doré* with floral inset border to top and frieze and stock toes.

*Height, 25 inches; width, 17½ inches.*

637—INLAID TULIP AND HARE WOOD GUERIDON *Louis XVI Period*

Oval top, with harewood panel enriched with large basket of varied flowers and tulipwood bandings. Frieze fitted with drawer and adorned with interlacing round medallioned rosettes. Supported on slender cabriole legs, with kidney-shaped harewood shelf stretcher having similar basket of flowers to top. Glass top.

*Height, 27½ inches; width, 19½ inches.*

*Note:* A very similar interesting gueridon is in the Jones Collection, South Kensington Museum.



638—INLAID TULIPWOOD CENTER TABLE, MOUNTED IN  
CUIVRE DORÉ

*Louis XVI Period*

Oval top, enriched with lobed tulipwood banded medallion enclosing vase of flowers, inkstand and other objects in the Chinese manner spread on a table. Frieze with panels of similar objects to top; fitted with small drawer. On slender cabriole legs having kidney-shaped shelf stretcher similarly inlaid to top. Mounted in *cuivre doré* with pierced gallery, curious satyr masks at frieze blocks, molding to shelf stretcher and cartouche and leaf toes. (Drawer restored.)

*Height, 23½ inches; width, 13½ inches.*

*Note:* A small table with similar Chinoiserie utensils is in the Jones Collection, South Kensington Museum. It is evidently by the same Maître Ebéniste as the above table.

639—INLAID TULIP AND KING WOOD TABLE, MOUNTED IN  
CUIVRE DORÉ

*Louis XVI Period*

Oblong top, with round corners; front with three drawers. Finely inlaid on front and ends with graceful scrollings of vines. On cabriole legs. Mounted in *cuivre doré* to dove-gray marble top; small rocaille scrolled escutcheons and toes.

*Height, 28½ inches; width, 20½ inches.*



640—INLAID TULIP AND KING WOOD GUERIDON, MOUNTED  
IN CUIVRE DORÉ

*Louis XVI Period*

Oval top; enriched with diamond lattice and kingwood bandings, frieze and oval shelf stretcher similarly adorned to top. Fitted with end drawer. Supported on slender cabriole legs. Mounted in *cuivre doré* with open diamond latticed gallery, knob to drawer, molding to shelf stretcher and scrolled acanthus-leaved toes. Glass top.

*Height, 26 $\frac{3}{4}$  inches; width, 16 $\frac{1}{4}$  inches.*

641—INLAID TULIP AND HARE WOOD GUERIDON

*Louis XVI Period*

Beaded, kidney-shaped top, enriched with circular medallion occupied by a jardinière of flowers and flanked by fine harewood diamond lattice. Fricze fitted with drawer and inlaid with broad scrollings. Supported on slender tapering legs. Drawer trimmed with leaf-scrolled brass escutcheon.

*Height, 28 inches; width, 18 $\frac{1}{4}$  inches.*





642—INLAID TULIPWOOD TABLE, MOUNTED IN CUIVRE  
DORÉ

*Louis XVI Period*

Oblong. Frieze fitted with writing slide, lined with original black leather having gilded tooled border, mock mid drawer and drawer below and a mid drawer at right occupying the space of the frontal mid mock drawer. Richly inlaid with rosetted lattice and fluted pilasters above square tapering legs. Mounted in *cuivre doré* with open gallery at top, plain shield-shaped escutcheons and stock toes. Finely veined plum-pudding Brocatelle marble top.

*Height, 28 inches; width, 19 inches.*

*Note:* Under lower drawer is an official seal of the original owner.



643—EXQUISITELY INLAID TULIPWOOD TABLE, MOUNTED  
IN CUIVRE DORÉ

*Louis XVI Period*

Oblong top, with canted corners and inset centers; richly inlaid with central sprays of flowers, flanked by panels of parquetry cubes. Front fitted with three drawers, the upper arranged with leather-lined writing slide and ink compartment at right. Supported on square tapering legs with shelf stretcher of same contour as top; front, ends, back and shelf stretcher inlaid with similar panels of parquetry cubes to top. Mounted in *cuivre doré* with shaped molding to top and stretcher, satyr and leaf appliqués at corners of pilasters, festoons at top of legs, bowknotted oval escutcheon and square toes. Rich in color and patina.

*Height, 28½ inches; width, 18 inches.*

*From the collection of Lady Paget.*



644—INLAID TULIPWOOD AND HAREWOOD CENTER  
TABLE, MOUNTED IN CUIVRE DORÉ

*Louis XVI Period*

Oval top of harewood, inlaid with quaint vessels and vases of flowers, finished with cube and feathered tulipwood bandings. Pale green paneled frieze enriched with scrolled husk motives; fitted with small writing slide having old-blue silk lining. Supported on slender cabriole legs and kidney-shaped shelf stretcher inlaid with similar vessels to top. Mounted in *cuivre doré* with open gallery to top, knob to slide and leaf-cartouche toes.

*Height, 29 inches; width, 22 $\frac{3}{4}$  inches.*

*Note:* An interesting and similarly enriched table to the above is on exhibition in the Jones Collection, South Kensington Museum.



645—ACAJOU CENTER TABLE, MOUNTED IN CUIVRE DORÉ  
*Louis XVI Period*

Molded oval top, with frieze of sam contour fitted with drawer and end boxes. On tapering square legs. Mounted in exquisitely chiseled *cuivre doré* with molding to top, paneled leaf pateræ to all sides of frieze and leg blocks, triglyphs, small pateræ and stock toes to legs.

*Height, 30¾ inches; width, 26 inches.*

*Note:* The rarely chiseled mountings of this fine table are of the very highest type and are perfection itself.



646—INLAID TULIPWOOD TABLE, MOUNTED IN CUIVRE  
DORÉ *Louis XVI Period*

Serpentined oblong top, with round corners; richly inlaid with engraved and laureated musical trophy. Front fitted with three drawers, the upper enriched with sprays of flowers, the lower two treated as one, with basket of flowers on harewood. Shaped ends and back, the ends having bouquets of flowers. On slightly cabrioled legs. Mounted in *cuivre doré* with moldings at top, escutcheon and leaf cartouched toes. Glass top.

*Height, 23 $\frac{3}{4}$  inches; width, 20 $\frac{3}{4}$  inches.*





647—INLAID TULIPWOOD WRITING CABINET, MOUNTED IN  
CUIVRE DORÉ *Louis XVI Period*

Serpentined oblong top, slightly serpentine front, ends and back inlaid with bowknotted bouquets of flowers. The front fitted with fall writing tablet lined with original tooled green leather disclosing interior compartments; small drawer under. Supported on slightly cabrioled legs and shelf stretcher. Mounted in *cuivre doré*, with molding at top, rocaille scrolled escutcheon, and castored leaf toes.

*Height, 34 inches; width, 17 inches.*

648--INLAID TULIPWOOD AND ELMROOT TABLE, MOUNTED  
IN CUIVRE DORÉ *Louis XVI Period*

Circular, with tripaneled body, enriched with oval medallions of exceptionally fine elmroot. Front arranged with writing slide at crown and panel under sliding as a tambour disclosing three finely inlaid interior drawers. Right panel fitted at top with small hinged drawer swinging out and having inkwell compartments. On slender cabriole legs and round shelf stretcher adorned with stellate center. Mounted in *cuivre doré* with pierced gallery, bowknotted escutcheon, molding to shelf stretcher and leaf-cartouched castored toes. Glass top.

*Height, 28¾ inches; diameter, 15¾ inches.*

*Note:* This charming little table has the maker's long advertisement pasted at the bottom of lower drawer. "Hache fils of Grenoble, who were ébénistes to the Duc d'Orléans in 1777.

*(Illustrated)*



No. 648—INLAID TULIPWOOD AND ELMROOT TABLE, MOUNTED  
IN CUIVRE DORE (*Louis XVI Period*)

A GRENOBLE, PLACE CLAVEYSON. *Mars 1777*  
 MAGASIN de toute espèce de Serrurerie pour Nailles & Bliment, d'Outils  
 pour Menuisiers, Serruriers, Orfèvres, Horlogers, &c.; de Yoles, Fer-  
 blancs, Latons & Filz de Fer, Verres de Bohème & Fers ronds de toute  
 qualité, Martingues & Bajonet, Etreux, Mords & Boucles pour Selliers,  
 Bruides, &c. *Inde, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 24*

[illegible]



649—CARVED WALNUT TABLE

*Henri II Period*

Paneled square top, finely molded frieze enriched with leaf and shell motives and rosetted pendants at corners. Supported on five bulbous baluster legs with half-shell embellishment. Deeply molded boxed double T-stretcher having outfacing scrolled acanthus leaf bracket feet.

*Height, 31 inches; top, 26 inches square.*

*From the Laffan Collection.*

650—INLAID TULIP AND KING WOOD TABLE

*Louis XVI Period*

Oblong top, with outset curved corners, raised beaded rim and paneled frieze inlaid with rosetted diamonds; fitted with drawer having leather writing slide. Supported on slender cabriole legs. Mounted with laurel medallioned escutcheon and cartouched leaf toes.

*Height, 27½ inches; width, 22⅛ inches.*



651—CARVED WALNUT TABLE

*School of Lyons, French Sixteenth Century*

Paneled square top, finely molded frieze enriched with leaf and shell motives and rosetted pendants at corners. Supported on five Ionic columns wreathed with vine foliage; on molded double T-stretcher with acanthus-leaf bracket feet.

*Height, 31 inches; top, 26 inches square.*

652—INLAID HAREWOOD WORK TABLE, MOUNTED IN CUIVRE  
DORÉ

*Louis XVI Period*

Lobed oval, hinged top, inlaid with landscape and stream on which two swans are swimming; interior of top enriched with silhouetted profile bust within a wreath of flowers; interior compartment for work-materials. A drawer is fitted at right side below the compartment. Supported on molded cabriole legs having incurved oblong stretcher. Mounted in *cuivre doré* with leaf-scrrolled strap to back of top, floral drop handle covering the keyhole, open medallioned and scrolled floral knees and leaf feet.

*Height, 28¾; width, 17 inches.*





653—RARE INLAID HAREWOOD POUDREUSE *Louis XVI Period*

Scroll-molded serpentine oblong top, with center hinged at back over small compartment lined with blue silk and fitted with mirror. Sides of top also hinged, falling over to left and right as shelves and disclosing deeper, lined compartments having inlaid sliding covers. Interesting incurved, serpentine frieze with arched knee-hole arranged with three drawers at base opened by concealed spring catches from below. The superb enrichment of marquetry in light-colored woods is so finely cut that no engraving is required to give the forms of the flowers. The top with loose trophy of pastoral implements and festooned wreath of flowers sustained by two slender ribbons toward back, the ribbons again forming festoons to sides and there holding further flowers; the front with delicately drawn butterflies and sprays of flowers on center drawer; sides with birds perched on rustic trees peeking at fruit thereon; ends with sprays of larger flowers.

*Height, 30 inches; length, 33 inches.*

*Note:* A smaller table with similar exquisite marquetry and of the same dainty character is on exhibition, No. 75 in the Jones Collection, South Kensington Museum: it is attributed to David Roentengen. Ebéniste to Marie Antoinette, 1780.



654—INLAID TULIPWOOD COMMUNE. MOUNTED IN CUIVRE  
DORÉ *Louis XVI Period*

Straight front, fitted with two drawers enriched with sprays of mellow-toned flowers; canted pilasters. Supported on cabriole legs. Mounted in *cuivre doré* with oval leaf rosettes at crowns of pilasters, scrolled husks and acanthus leaves at knees, scrolled acanthus-leaf toes, laurel-wreath ring and rosette handles and ribboned and laureled round escutcheon. Rich molded Rouge Royale marble top. Signed, "I. Popsel ME" on top right rail.

*Height, 33 $\frac{7}{8}$  inches; width, 31 $\frac{1}{8}$  inches.*

Note: Jean Popsel was received into the Paris Corporation of Cabinetmakers, July 5, 1753.



655—INLAID HAREWOOD WRITING TABLE, MOUNTED IN  
CUIVRE DORÉ *Louis XV Period*

Serpentined oblong top; arranged with hinged outward sliding end sections uncovering shaped compartments lined with green silk. Frieze following contour of the top having small writing slide under center and small drawer below the slide. Beautifully inlaid with delicate scrollings of acanthus leaves sustaining occasional blossoms. On slender cabriole legs. Mounted in *cuivre doré* with molding to top, scrolled leaf molding to frieze and finely scrolled ro-caille knees and toes. (Has been restored.)

*Height, 28 inches; width, 27 $\frac{3}{4}$  inches.*



656—INLAID KING AND TULIP WOOD TABLE, MOUNTED  
IN CUIVRE DORÉ *Louis XVI Period*

Serpentined oblong top, frieze fitted with two small deep paneled drawers, flanking shallow central drawer having valanced knee hole. Mounted in *cuivre doré* with molding to top, cartouched blossom and acanthus-leaf knees, scrolled cartouche toes, rocaille scrolled handles and escutcheon.

*Height, 28 $\frac{3}{4}$  inches; width, 33 $\frac{1}{4}$  inches.*



657—INLAID TULIPWOOD TABLE, MOUNTED IN CUIVRE  
DORÉ *Louis XV Period*

Serpentined oblong top, with canted corners; inlaid with broadly scrolled strap medallion of kingwood. Scrolled knee-hole to similar shaped frieze as top, fitted with writing slide and two end box swinging drawers opened with concealed spring catches. On beautifully paneled cabriole legs. Mounted in *cuivre doré* with molding to top, finely scrolled rocaille and leaf knees, handles and toes.

*Height, 28½ inches; length, 32 inches.*





658—ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ  
*Louis XVI Period*

Oblong top, lined with maroon leather. Paneled frieze, fitted with long drawer. Supported on tapering fluted round legs. Mounted in finely chiseled *cuivre doré* with moldings to top, pearl moldings to frieze, exquisite leaf pateræ to leg-blocks, collars and toes to legs.

*Height, 29 inches; width, 34¼ inches.*



659—CARVED PEARWOOD TABLE

*Henri II Period*

Square top, with paneled frieze having rosetted acorn pendants at corners. Supported on four columnar legs placed at centers of fronts and sides and having deeply molded X-stretcher with depressed bulbous feet.

*Height, 28 inches; length, 31 inches.*



660—INLAID TULIP AND KING WOOD COMMODE, MOUNTED  
IN CUIVRE DORÉ *Louis XVI Period*

Straight front, broken about center; fitted with three short and two long drawers under; quarter round, fluted pilasters; on cabriole legs. Mounted in *cuivre doré* with festooned and husked appliques at crown of pilasters, laurel wreath ring handles, bowknot escutcheons, and open scrolled acanthus toes. Tapestry gray and lavender marble top.

*Height, 34 inches; length, 44 inches.*



661—INLAID TULIP AND KING WOOD COMMODE, MOUNTED  
IN CUIVRE DORÉ *Louis XVI Period*

Straight front, expanding about center to a depressed semicircular panel; fitted with two deep drawers and canted pilasters. On valanced cabriole legs. Mounted in *cuivre doré* with triglyphs on pilasters, scrolled urn on valance, laurel-wreath ring handles and bowknot escutcheons. Dark red and gray Languedoc marble top.

*Height, 34 inches; width, 28 inches.*



662—INLAID TULIPWOOD MUSIC CABINET *Louis XV Period*

Lightly serpentine front, fitted with two enclosing doors paneled with feathered tulipwood. Interior fitted with shelves and small cabinet compartments on back of doors. On rounded base and short cabriole feet. Mounted in *cuirre doré* with scrolled escutcheons and leaf-cartouched toes. Molded plum-pudding Brocatelle marble top.

*Height, 34 inches; width, 34 inches.*





663 —INLAID KINGWOOD AND SYCAMORE TABLE, MOUNTED  
IN CUIVRE DORÉ

*Louis XVI Period*

Kidney-shaped top, inlaid with a florally wreathed and drapery festooned panel enclosing a miniature writing table and various utensils; frieze with contour of top, fitted with central drawer and two hinged box drawers at ends; the frieze enriched with vase of flowers and further utensils. Supported on very slender cabriole legs. Mounted in *cuivre doré* with pierced gallery to top, festooned escutcheon and leaf-scrolled toes.

*Height, 27 $\frac{1}{4}$  inches; width, 23 $\frac{1}{4}$  inches.*

*Note:* There are two tables with similar interesting marquetry evidently from the hand of the same ebeniste in the Jones Collection, South Kensington Museum.



664—SMALL INLAID TULIP AND HARE WOOD WRITING TABLE,  
MOUNTED IN CUIVRE DORÉ *Louis XVI Period*

Oblong top, with outcurving corners, inlaid with ribboned bouquet of flowers on harewood ground. Tulipwood frieze, fitted with writing drawer, enriched with sprays of flowers; below is a harewood tambour sliding door adorned with musical trophy; ends similar to top. On valanced cabriole legs. Mounted in *cuivre doré* with pierced rope gallery moldings to frieze, husked drops on canted pilasters, acanthus-leaf knees, toes and valance appliqué. Interior fitted with small drawers.

*Height, 30 $\frac{1}{4}$  inches; width, 19 inches.*

665—INLAID ACAJOU WRITING AND GAME TABLE, MOUNTED  
IN CUIVRE DORÉ *Louis XVI Period*

Oblong loose-galleried top; lined with old-red leather on both sides. The interior center compartment fitted with movable chessboard and tric-a-tra board under. Frieze with mock drawers over central compartments, and deeper side drawers. On square tapering castored legs. Inlaid with brass lines and mounted in *cuivre doré* with laurel moldings and pilaster appliqués.

*Height, 30 $\frac{1}{4}$  inches; length, 45 $\frac{1}{4}$  inches.*



666—INLAID TULIP AND HARE WOOD GUERIDON, MOUNTED  
IN SÈVRES PORCELAIN

*By Léonard Boudin, M.E.; Marie Antoinette Period*

Circular top, with sunk Sèvres floral plaque in center surrounded by a ribboned laurel wreath. Deep, valanced frieze, tripaneled and inlaid on harewood with quaint vessels and vases of flowers in the Chinese manner. One panel hinged as enclosing door disclosing interior fitted with three small drawers. On tripod cabriole legs with shelf stretcher. Mounted in *cuivre doré* with molded rim, rosette at crown of pilasters, oval ribboned laurel escutcheon and leaf cartouche toes. Glass top for same. Signed, "L. Boudin," under body.

*Height, 30 inches; diameter, 13 inches.*

*Note:* Léonard Boudin was received into the Paris Corporation of Cabinetmakers, March 4, 1761.



667—TWO ACAJOU TABLES, MOUNTED IN CUIVRE DORÉ  
*Louis XVI Period*

Oval, with small crimson leather-lined writing slide under top; deep front, fitted with enclosing door, having two-compartmented swinging shallow box drawers at ends opening with concealed springs. Supported on cabriole legs. Mounted in *cuivre doré* with medallioned pierced gallery, festooned and rosetted appliquéés on pilasters, doors, ends and back paneled with rosetted moldings, leaf and claw feet. Half statuary marble top.

*Height, 22 inches; width, 19 $\frac{5}{8}$  inches.*

*From the Tevo Suphoary Collection.*



668—INLAID ACAJOU TABLE, MOUNTED IN CUIVRE DORÉ

*By Jean Henri Riesener; Marie Antoinette Period*

Oblong lattice-inlaid top, with deeply outset round corners. Frieze drawer fitted with writing slide and compartments; lined with maroon leather. On expanding round legs having brass flutes. Mounted in richly chiseled *cuivre doré* with pierced gallery and beautiful ribboned rosette molding at top, frieze with husk and scroll rinceaux, baskets of fruit above legs, legs with acanthus leaf collars and X-stretcher of vines and strap motives scrolling to central open basket. Signed, "Riesener T II., 1769" under front rail and with royal fleur-de-lis and with "St. C."

*Height, 29 inches; width, 28 inches.*

*Note:* This very interesting table, a variant of the one in the Louvre, was made for the Royal Château of St. Cloud, the château stamp, "St. C.," is under front rail. Riesener, the prince of cabinetmakers, who succeeded Oeben in the work on the celebrated "Bureau du Roi," was received into the Paris Corporation of Cabinetmakers, April 23, 1768.





669—ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ  
*François Rubestuck; Louis XVI Period*

Oblong top, lined with original dark green leather tooled on border with gilded scrollings. Paneled frieze of ebony bandings fitted with three drawers at front and similarly finished on all sides, the back with mock drawers to match front. Supported on square tapering legs. Mounted in richly chiseled *cuivre doré* with finely paneled and molded rim to top, leaf moldings to drawers, leaf and rosette motives above legs and in parting panels between drawers, oak-leaf ring and rosette handles, those over the keyholes in one piece, thereby hiding the keyholes, triglyphs at crown of legs, small vase toes and tapering panels of guilloche motives on all sides of legs. Rich original gilding. Signed, "F Rubestuck," on under drawer rail at right.

*Height, 2 feet 5 inches; length, 3 feet 9 inches.*

*Note:* François Rubestuck was received into the Paris Corporation of Cabinet-makers, May 7, 1766.

670—INLAID TULIPWOOD COMMODE, MOUNTED IN CUIVRE  
DORÉ

*By L. Dufour; Louis XV Period*

Serpentined front and ends; fitted with two drawers scroll-paneled with feathered tulipwood; oblong panels on ends. Supported on valanced cabriole legs. Richly mounted in finely chiseled *cuivre doré* with open rocaille and leaf knees having pendants of flowers, similar appliqué at valance, leaf-scrolled rocaille handles, escutheons and toes. Rich Languedoc marble top. Signed twice, "L. Dufour," under top.

*Height, 32¼ inches; width, 32 inches.*

*Note:* L. Dufour was received into the Paris Corporation of Cabinetmakers, Oct. 7, 1764.

671—INLAID TULIP AND KING WOOD CABINET, MOUNTED  
IN CUIVRE DORÉ

*By P. H. Mewesent; Louis XVI Period*

Rectangular, with canted pilasters. Front fitted with four feather-paneled drawers. On short cabriole legs. Mounted in *cuivre doré* with festooned ram's-head pilaster appliqués, acanthus-leaf and strap handles scrolled into ribboned and wreathed round escutheons. Rare plum-pudding Brocatelle marble top. Signed on left top rail: P. H. Mewesent.

*Height, 31 inches; width, 18½ inches.*

*Note:* Pierre Hary Mewesent was received into the Paris Corporation of Cabinetmakers, March 29, 1766.

672—INLAID TULIP AND KING WOOD CABINET, MOUNTED  
IN CUIVRE DORÉ

*By P. H. Mewesent; Louis XVI Period*

Similar to the preceding. Signed on right top rail: P. H. Mewesent.

*Note:* Pierre Hary Mewesent was received into the Paris Corporation of Cabinetmakers, March 29, 1766.

*(Illustrated)*



BY P. H. MEWESSENT; LOUIS XVI PERIOD  
No. 672—INLAID TULIP AND KING WOOD CABINET, MOUNTED  
IN CUIVRE DORÉ

673—INLAID TULIP AND KING WOOD WRITING DESK.  
MOUNTED IN CUIVRE DORÉ *Louis XV Period*

Deep straight front, with round pilasters; inlaid with scrolled panels of feathered tulipwood, the banded scroll-borders with the feathering reversed to give a variation in color, kingwood outer borders. Fitted with two drawers, the upper arranged to fall on sliding iron side brackets, and having supplementary hinged section in front which also falls over to make a larger writing tablet which is lined with green leather. Interior back fitted with three tulipwood drawers and compartments. On valanced cabriole legs. Mounted in chiseled *cuivre doré* with open scrolled leaf and rocaille appliqués at crown of pilasters, scrolled festooned knees, leaf-scrolled toes, drawers and ends enriched with leaf and strap scrolled panel moldings.

*Height, 38½ inches; width, 25 inches*

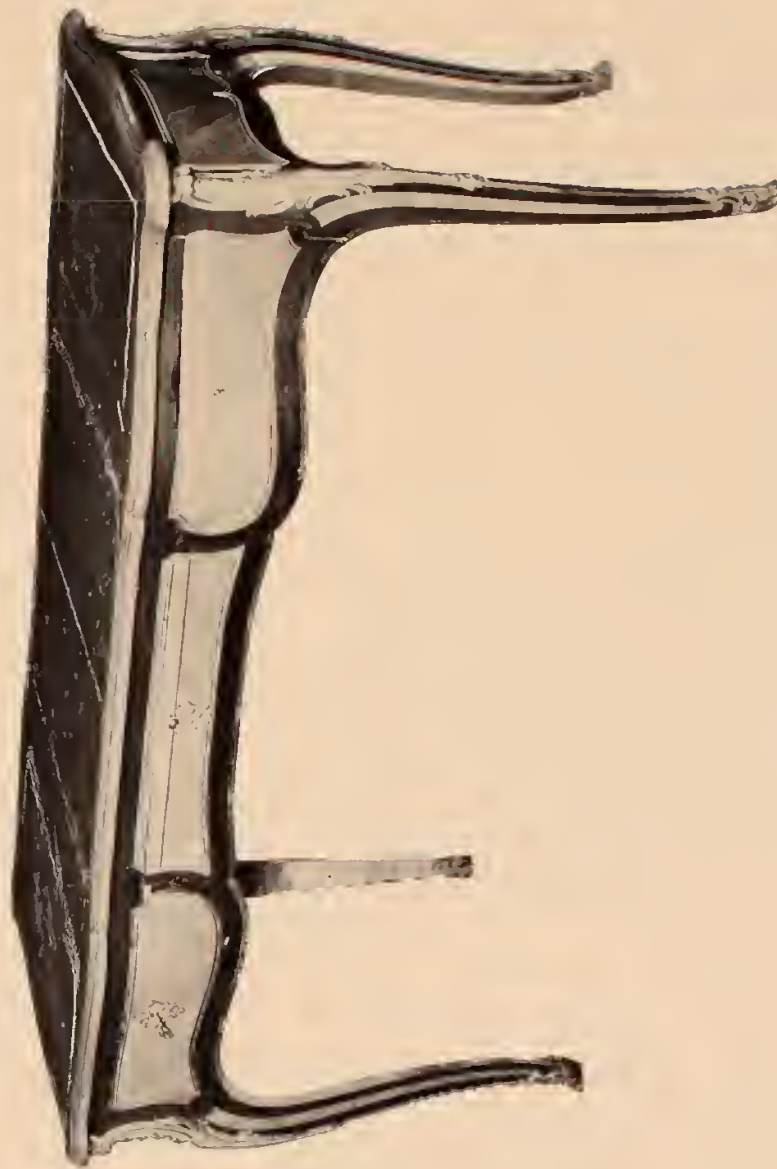
674—INLAID TULIPWOOD WRITING TABLE, MOUNTED IN  
CUIVRE DORÉ *By L. Platz; Louis XV Period*

Oblong top, with serpentine cupid bow front, back and ends having finely rounded corners, lined with original green morocco leather. Frieze slightly valanced and following the delicate easy contour of top, paneled on all sides with feathered tulipwood and arranged with frontal writing slide, flanked by two drawers. Supported on virile cabriole legs sweeping into the brackets of the valance. Mounted in *cuivre doré* with shaped molding to top, scroll-moldings to frieze; rocaille escutcheons; graceful leaf-scrolled and garlanded appliqués to knees and toes with open scrolled rocaille motives. (Leather top needs restoration.) Signed in four places, "L. Platz," underneath drawer rails.

*Height, 2 feet 5 inches; length, 4 feet 8 inches.*

*Note:* L. Platz was a cabinetmaker of great repute in his day, but did not enter the Paris Corporation. This superb writing table is unquestionably equal in workmanship and beauty of design to any of Platz's contemporaries.

(*Illustrated*)



BY L. PLATZ; LOUIS XV PERIOD

No. 674—INLAID TULIPWOOD WRITING TABLE, MOUNTED IN  
CUIVRE DORÉ



675—INLAID KINGWOOD COMMODORE, MOUNTED IN CUIVRE  
DORÉ *By Petit; Louis XV Period*

Serpentined front and ends, inlaid with quaintly feathered and paneled kingwood; fitted with two drawers. On valanced short cabriole legs. Mounted in beautifully chiseled *cuivre doré* with large appliqué of open scrolled rocaille and husks at shoulders, similarly scrolled appliqué at valance, quaintly scrolled leaf toes, the two drawers paneled as one, and ends with scrolled leaf moldings, rocaille and leaf handles, and escutcheons. Rich Languedoc marble top of browns, grays and ivories. Signed, "Petit," twice, under left and right front.

*Height, 2 feet 10¼ inches; length, 3 feet 10½ inches.*

*Note:* Petit was received into the Paris Corporation of Cabinetmakers, March 21, 1761.

676—INLAID TULIP AND SATINWOOD CABINET, MOUNTED  
IN CUIVRE DORÉ

*By Jean François Leleu and Gouthière; Louis XVI Period*

Feather-paneled tulipwood top, with outset corners over pilasters. Front fitted with two glazed doors having arched corners, inlaid with satinwood rosettes within green diamond lattice; finely eaned pilasters inlaid with tortoise-shell elmroot; slightly serpentine ends, paneled with tulipwood. On valanced base scrolling into cabriole legs. Interior arranged with four shelves. Mounted in exceptionally finely chiseled *cuivre doré* with acanthus-leaf and husk molding to top; double leaf moldings and corners to doors, single molding on ends, beautifully scrolled acanthus-leaf brackets crowning pilasters and further similar motived knees and center appliqué to valance, which is crowned by a varied leaf molding. Signed on back in two places, "J. F. Leleu."

*Height, 4 feet 6 inches; width, 3 feet.*

*Note:* Jean François Leleu, one of the most famous of all French cabinetmakers, was received into the Paris Corporation, September 19, 1764, and was made syndic in 1766. Gouthière, the most renowned of all French eiseleurs, is known to have done much work for Leleu, and the superb quality of the mountings on this cabinet show Gouthière at his very best.

*(Illustrated)*



BY JEAN FRANÇOIS LELEU AND GOUTHIERE;  
LOUIS XVI PERIOD

No. 676—INLAID TULIP AND SATINWOOD CABINET, MOUNTED  
IN CUIVRE DORÉ

677 ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ  
*Louis XVI Period*

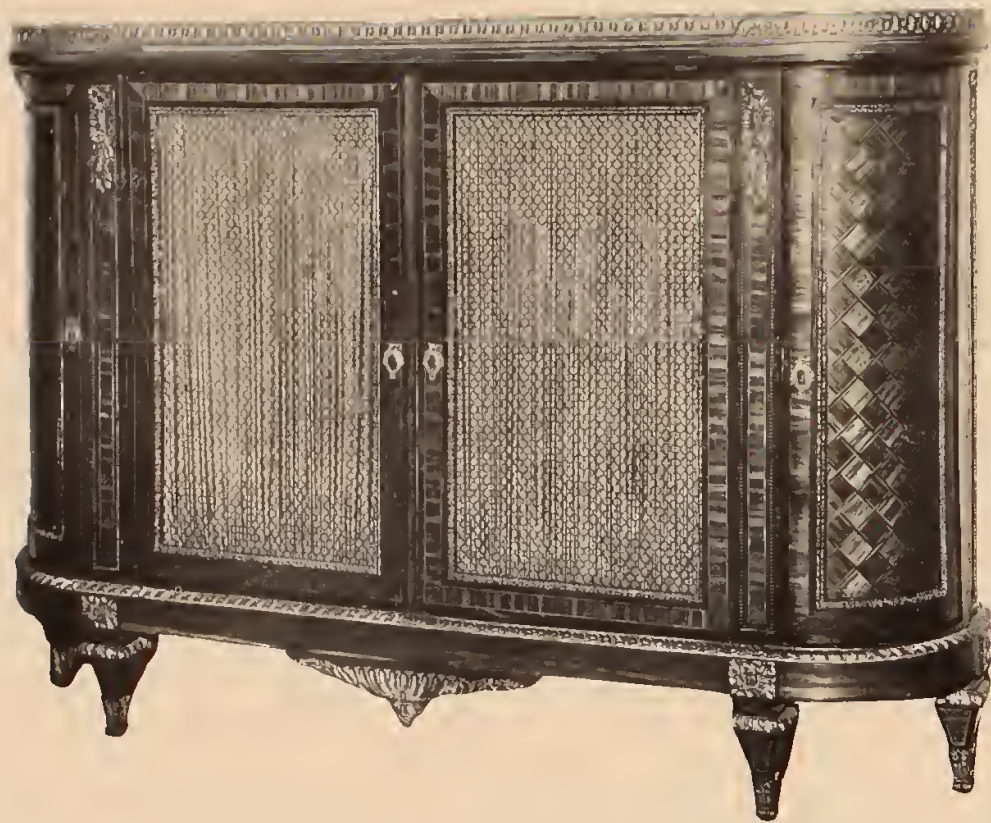
Oblong top, with outset round corners; lined with dull green leather having tooled border. Paneled frieze; fitted with three drawers and finished on all sides. Supported on outset round tapering fluted legs. Richly mounted in *cuivre doré* with molding to top, husked and rosetted interlaced round medallions to frieze, large paneled oblong pateræ over legs, collars, leaf toes and husk drops to legs.

*Height, 2 feet 4 inches; length, 5 feet.*

*(Illustrated)*



No. 677—ACAJOU WRITING TABLE, MOUNTED IN CUIVRE DORÉ  
(*Louis XVI Period*)



678—INLAID TULIP AND KING WOOD BOOKCASE, MOUNTED  
IN CUIVRE DORÉ *Louis XVI Period*

Rectangular, with quarter-round ends; molded corners, front fitted with two large wire lattice paneled doors, lined with gray-green silk, paneled pilasters and quarter-round end doors enriched with parquetry diamond lattice. Supported on valanced plinth of similar contour and square vase-shaped legs. Mounted in *cuivre doré* with open interlaced oval gallery leaf and pearl motives to doors, spiral fluted motives, acanthus appliqué and oblong rosettes to plinth; legs with leaf collars and toes. Half statuary marble top.

*Height, 4 feet; length, 5 feet 9½ inches.*

*(Illustrated)*





679—INLAID TULIP AND KING WOOD COMMODE, MOUNTED  
IN CUIVRE DORÉ

*Louis XVI Period*

Slightly bowed front, with canted pilasters; the entire front enclosed by two doors simulating a paneled frieze interrupted by flaring central panel which is flanked below by two further panels simulating two drawers; deeply valanced rail at foot. On cabriole legs. Inlaid at frieze and the return, the ends with rosetted oval motives; large flaring panel with a table spread with a great variety of musical instruments; the table is canopied by tasseled festoons of drapery and stands on a festooned platform. Richly mounted in *cuivre doré* with acanthus-leaf appliqué and moldings at frieze and panels, acanthus-leaf and claw feet, pineapple fluted and leaf-scrolled appliqué to valance and finely entwined ribboned laurel and staff motives on pilasters; interior fitted with three long tulipwood drawers. Deeply molded half statuary marble top.

*Height, 2 feet 11 $\frac{1}{4}$  inches; length, 5 feet  $\frac{1}{2}$  inch.*

## FINE TAPESTRY FURNITURE

### 680—TWO CARVED AND GILDED BANQUETTES

*Eighteenth Century*

Oblong seat; covered in crimson damask. Frieze with simple guilloche motives, festoons of oak leaves and acanthus scrolled center. Supported by leaf-scrolled paw feet, plinth enriched with bead-and-reel moldings and scrolled central shell device sustaining the acanthus scrolling of seat.

*Height, 1 foot 6½ inches; length, 4 feet 10 inches.*

*(Illustrated)*

### 681—TWO CARVED AND GILDED BANQUETTES

*Eighteenth Century*

Similar to the preceding.

### 682—FOUR CARVED AND GILDED BEAUVAIS TAPESTRY CHAIRS

*Marie Antoinette Period*

Molded arched open back, supported by expanding fluted columns having gadrooned ball terminals and occupied by central oval medallion monogrammed M.A. (Marie Antoinette), surmounted by a rose wreath and flanked by ribboned arrows; rounded seat rail with pearl and rosette enrichment. On valanced tapering round legs. Seat covered in finely woven Beauvais tapestry displaying ribboned bouquet of beautiful flowers within a deep ivory oval medallion wreathed with oak leaves; floral border. Executed in charming pastel colors enhanced by rich crimsons. Frames apparently of a later period.

*Note:* The Beauvais tapestry for these chairs was woven for the Queen of France, Marie Antoinette.

*(Illustrated)*

### 683—TWO CARVED AND GILDED BEAUVAIS TAPESTRY CHAIRS

*Marie Antoinette Period*

Similar to the preceding.

*Note:* The Beauvais tapestry for these chairs was woven for the Queen of France, Marie Antoinette.

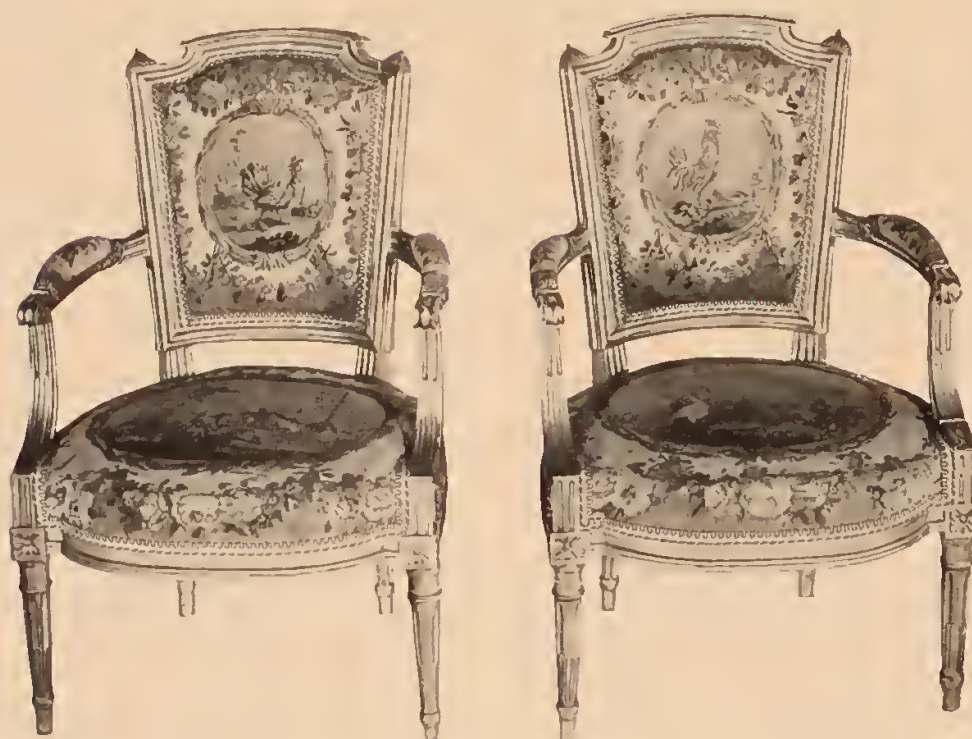


No. 680—TWO CARVED AND GILDED BANQUETTES (*Eighteenth Century*)

No. 682—FOUR CARVED AND GILDED BEAUVAIS TAPESTRY  
CHAIRS (*Marie Antoinette Period*)

684—THREE CARVED AND GILDED BEAUVAIS TAPESTRY  
CHAIRS *Marie Antoinette Period*

Similar to the preceding. The tapestry with simpler bouquet of flowers.



685—THREE AUBUSSON TAPESTRY CARVED AND GILDED  
FAUTEUILS *Louis XVI Period*

Molded fan-shaped back, open scrolled and fluted arms. On half reed-fluted legs. Back, seat and armpads covered with fine Aubusson tapestry displaying laurel wreathed medallions of varied fowl and animals illustrating episodes from La Fontaine's Fables, after Oudry. Florally festooned cream borders. Woven in rich red-erimson, pinks, lavenders, blues, yellows, greens, tans and ivory largely with silk.



686—AUBUSSON TAPESTRY CARVED AND GILDED BAN-  
QUETTE *Louis XVI Period*

Oval top, with box border, covered in Aubusson tapestry; woven in mellow harmonious colors on gray-green grounds with large bouquet of loose varied flowers and borders of closely placed daisy blossoms and husks. Leaf and pearl molded frieze. On tapering husk-fluted round legs apparently of a later period.

*Height, 15 inches; length, 31 inches.*



687—TWO AUBUSSON TAPESTRY CARVED AND GILDED  
FAUTEUILS *Louis XVI Period*

Arched back; arm pads and loose seat cushion, covered in fine Aubusson tapestry developing rustic medallions of "Children Playing," after Boucher; on cream ground garlanded with flowers. Seats having floral cream-paneled medallions of animals illustrating episodes from La Fontaine's Fables, after Oudry. Frames apparently of a later period; enriched with leaf motives and husks. On fluted tapering round legs.



688—TWO AUBUSSON TAPESTRY WINDOW BANQUETTES

*Louis XVI Period*

Long oblong seat; covered in Aubusson tapestry displaying oval medallion of animals after Oudry and illustrating episode in La Fontaine's Fables; ivory ground, festooned with flowers having rose-du-Barry borders and deep florally festooned and Vandyked valance falling in front. On gilded tapering fluted round legs.

*Height, 16 inches; length, 54 inches.*

*(Illustrated)*

689—TWO AUBUSSON TAPESTRY CARVED AND GILDED  
LOVE SEATS

*Louis XVI Period*

Arched back, arm pads and seat, covered in rich Aubusson tapestry developing interesting group of "Rustic Children Playing in Landscape," after Boucher. Seat with large medallion occupied by group of animals after Oudry, florally festooned ivory grounds with rose-du-Barry borders. Frames with leaf-enriched back, scrolled arms with open fluted round back-supports. On tapering fluted, round legs. (Frames restored.)

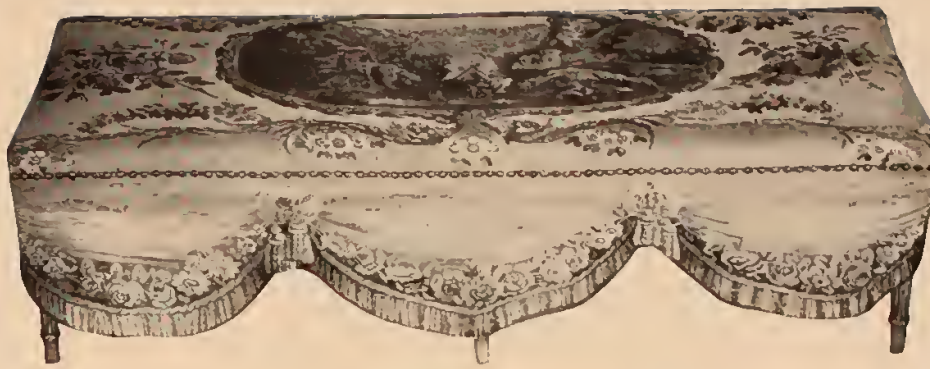
*Height, 36 inches; length, 40 inches.*

*(Illustrated)*

690—TWO AUBUSSON TAPESTRY CARVED AND GILDED  
LOVE SEATS

*Louis XVI Period*

Similar to the preceding.



No. 688—TWO AUBUSSON TAPESTRY WINDOW BANQUETTES  
(*Louis XVI Period*)

No. 689—TWO AUBUSSON TAPESTRY CARVED AND GILDED  
LOVE SEATS (*Louis XVI Period*)

691 FOUR BEAUVAIS TAPESTRY CARVED AND GILDED  
FAUTEUILS *Louis XVI Period*

Molded oval back, with scrolled ears; enriched with rosette motives; open leaf-scrolled arms; apron having similar rosettes. On leaf and flute adorned tapering round legs. Covered with remarkably fine Beauvais tapestry displaying in backs richly toned vases set on scrollings and festooned with blue draperies; on cream ground. Seats with dainty pastoral trophies festooned with flowers. Frames apparently of a later period.

*Note:* The beautifully woven Beauvais tapestry for these remarkable chairs was originally executed for the Queen of France, Marie Antoinette.

*(Illustrated)*

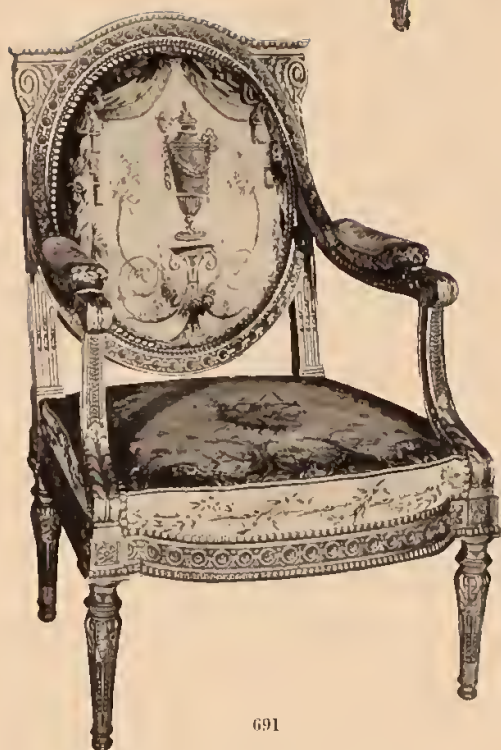
692—TWO AUBUSSON TAPESTRY CARVED AND GILDED  
GRAND FAUTEUILS *Louis XVI Period*

Similar to the preceding, but with variations in tapestry. The backs with baskets of flowers, seats with trophies surrounded by floral garlands and scrollings.

*(Illustrated)*



692



691



691

No. 691—FOUR BEAUVAIS TAPESTRY CARVED AND GILDED  
FAUTEUILS (*Louis XVI Period*)

No. 692—TWO AUBUSSON TAPESTRY CARVED AND GILDED  
GRAND FAUTEUILS (*Louis XVI Period*)

693—BEAUVAIS TAPESTRY CARVED AND GILDED CANAPÉ

*Louis XVI Period*

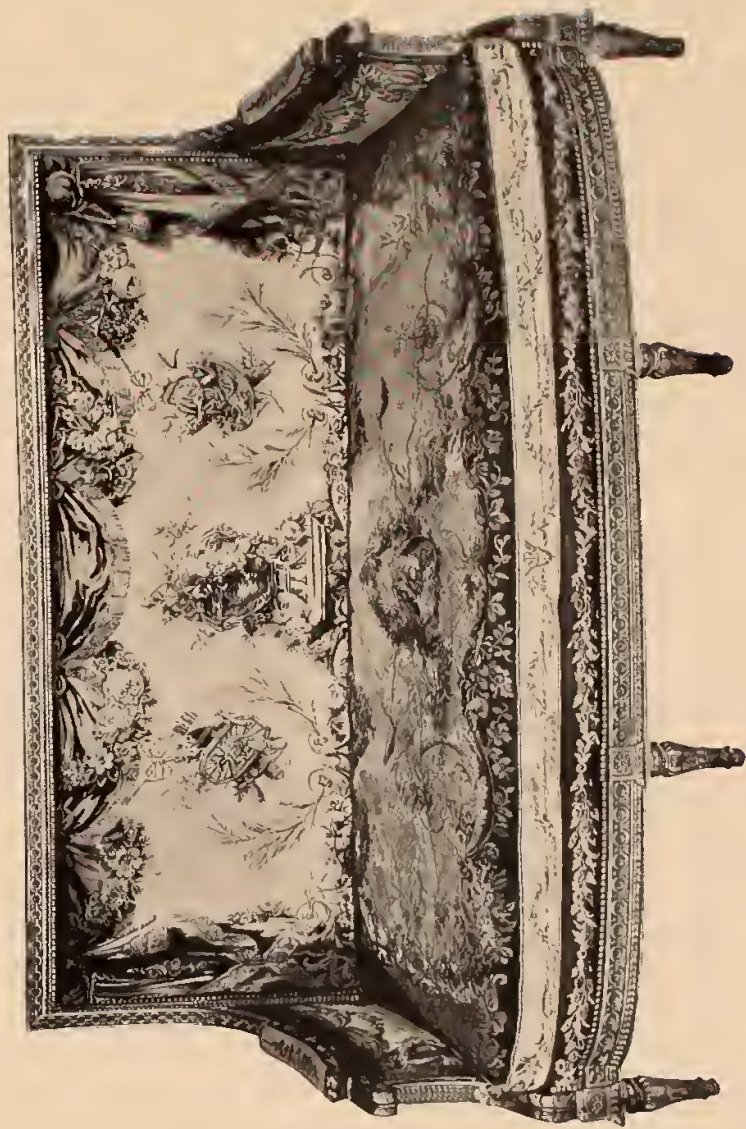
Molded oblong back, enriched with rosette motives, armpads, scrolled arms and loose seat covered in richly woven Beauvais tapestry, the back displaying blue festoons of drapery entwined with wreaths of charming flowers; from the festoon are two pendent military trophies wreathed with laurel leaves and flanking a vase of rare flowers. Floral arms and pads. Seat displaying trophied wreath of wonderful fruit festooned with flowers and occupied by bird pecking at bunch of grapes; acanthus-leaf scrolled border interrupted by sprays of garden flowers. Executed in lovely pastel tones with delightful passages of crimson on ivory grounds and small tawny-brown inner and outer borders, giving much interest to the weaving. (The frames apparently of a later period.)

*Height, 3 feet 8 inches; length, 6 feet 6 inches.*

*Note:* The beautifully woven Beauvais tapestry for this remarkable canapé was originally executed for the Queen of France, Marie Antoinette.

*(Illustrated)*





No. 693—BEAUVAIS TAPESTRY CARVED AND GILDED CANAPÉ  
(*Louis XVI Period*)

694—TWO CARVED AND GILDED BEAUVAIS TAPESTRY  
ARMCHAIRS *Louis XVI Period*

Molded oval back; enriched with guilloche motives, arm pads and seat, covered in finely woven Beauvais tapestry displaying in backs "Youth and Maiden" at rustic avocations, "Walking with His Dog" and "Feeding Chickens," after Boucher; floral arm pads; seats developing groups of animals, after Oudry, from episodes in La Fontaine's Fables. Both back and seat have remarkably fine wreaths of exquisite flowers and deep cream tan borders; woven in very rich blues, crimsons, greens, pinks, plum-color, yellows and ivories. Leaf-enriched fluted arms and supports. Seat rail guilloched to match back; on reed fluted round legs.

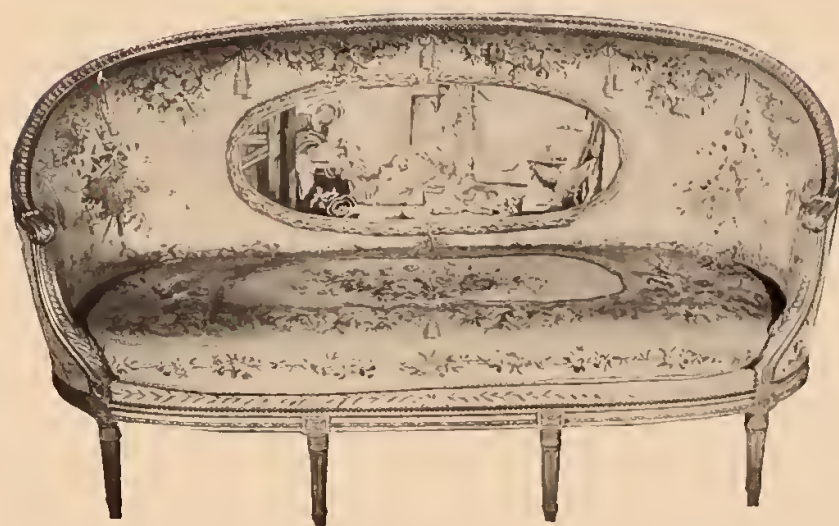
*(Illustrated)*

695—AUBUSSON TAPESTRY CARVED AND GILDED CANAPÉ  
*Louis XVI Period*

Molded borseshoe back and arms, enriched with leaf motives and loose seat covered in beautiful Aubusson tapestry. Displaying in the back an oval pastoral medallion after Boucher. A young mother seated holding up an infant to greet its father, who appears with his ass at an open half-door; the rest of the joyous family are grouped round the mother; flanked by pendent bouquets of flowers on deep ivory grounds, festooned at crown with garlands of flowers and tassels. Seat with medallion of rare flowers and similar garlands and tassels; woven in rich harmonious colors. Supported on tapering fluted round legs. Frame apparently of a later period.

*Height, 3 feet 2 $\frac{3}{8}$  inches; length, 6 feet 4 inches.*

*(Illustrated)*



No. 694—TWO CARVED AND GILDED BEAUVAIS TAPESTRY ARMCHAIRS  
(*Louis XVI Period*)

No. 695—AUBUSSON TAPESTRY CARVED AND GILDED CANAPÉ  
(*Louis XVI Period*)



696—TWO CARVED AND GILDED AUBUSSON TAPESTRY  
SETTEES

*Louis XVI Period*

Molded oblong back; enriched with entwining pearl and vine motives and large pierced and carved central hanging basket, presumably filled with a large bouquet of very beautiful flowers woven in the fine Aubusson tapestry covering the back. Open arms, with floral tapestry pads; leaf vase, fluted open supports. Canée seat with fluted rails and tapering fluted round legs. Loose seat cushion covered in ivory velvet brocade developing a floral trellis on ivory ground.

*Height, 35½ inches; length, 36 inches.*





697—RARE IVORY INLAID TULIPWOOD TABLE, MOUNTED  
IN CUIVRE DORÉ *Louis XV Period*

Oblong top, with round corners; richly inlaid with leaf-scrolled oval medallion occupied by architectural ruins, facing a stream on which are boats and personages; flanked by views of similar ruined edifices amongst which are groups of further personages. The inlay is finely engraved and the heads of the personages are in ivory. Frieze fitted with two end drawers opening by springs concealed under front; inlaid with landscapes with edifices and further personages. Supported on cabriole legs. Mounted in *cuivre doré* with rosetted rocaille-scrolled appliqués at shoulders of legs and moldings down to leaf and clawed toes.

*Height, 28 inches; length, 30 $\frac{3}{8}$  inches.*

*Note:* A beautifully inlaid table of similar fine character to the above is in the Jones Collection, South Kensington Museum. It is signed by G. Jansen, D. de Loose and J. L. Cosson.





698— INLAID TULIPWOOD COMMODORE, MOUNTED IN CUIVRE  
DORÉ

*Louis XVI Period*

Straight front, molded and expanding to a flattened half-round panel at center; fitted with two drawers inlaid with three vertical architectural panels, the center depicting a group of personages before a columned edifice partially in ruins and a stream on which is a boatman, the ends paneled with vases of flowers in lightly tinted woods. On cabriole legs. Mounted in finely chiseled *cuivre doré* with festooned and husked appliques at crown of round pilasters, scrolled husk drops at knees, acanthus-leaf and claw feet, vase and scrolled acanthus leaves at center of valance, laurel ring and rosette handles and ribbon and husk escutcheons. Finely molded and shaped original gray Brèche marble top.

*Height, 2 feet 10½ inches; length, 4 feet 4 inches.*



699—INLAID TULIPWOOD COMMODORE, MOUNTED IN CUIVRE  
DORÉ

*Louis XVI Period*

Straight front, molded and expanding to a flattened half-round panel at center; fitted with two drawers inlaid with three vertical architectural panels, the center depicting a group of personages before a columned edifice partially in ruins and a stream on which is a boatman; a bridge is above the stream; the ends paneled with vases of flowers in lightly tinted woods. On cabriole legs. Mounted in finely chiseled *cuivre doré* with festooned and husked appliques at crown of round pilasters, scrolled husk drops at knees, acanthus-leaf and claw feet, vase and scrolled acanthus leaves at center of valance, laurel ring and rosette handles and ribbon and husk escutcheons. Finely molded and shaped original gray Brèche marble top.

*Height, 2 feet 10½ inches; length, 4 feet 4 inches.*



700 -INLAID TULIP AND HARE WOOD COMMODE. MOUNTED  
IN CUIVRE DORÉ

*Louis XVI Period*

Straight-valanced front, molded toward center, and there forming a depressed semicircular expanded panel. Frieze fitted with three drawers enriched with entwined circular medallions enclosing rosettes. Two long drawers below tripaneled as one, the center handsomely inlaid on harewood with florally festooned classic vase of flowers, the side panels and ends with rosetted diamond lattice and key bandings. Supported on paneled square tapering legs. Mounted in chiseled *cuivre doré* with large berry and leaf rosettes at crown of canted pilasters, frieze molding, oak and laurel wreath ring and rosette handles, ribbon and laurel esentecheon, acanthus leaved scrolled appliqué to valance, dentils to legs and square toes. Original tapestry dove-gray marble top.

*Height, 38 inches; length, 59 inches.*

A beautiful variant of the Marie Antoinette Commode, known as the Fontainebleau Commode.

*Note:* The official seal of the original owner is on the back.



701—INLAID KINGWOOD AND TULIPWOOD CABINET,  
MOUNTED IN CUIVRE DORÉ

*Louis XVI Period*

Rectangular, with feathered tulipwood frieze; the front fitted with two large enclosing doors paneled with feather bandings of kingwood and centers with quartered tulipwood; small valance under doors. Canted pilasters, terminating in arched stump feet. Ends paneled. Mounted in rarely chiseled *cuivre doré* with leaf-rosetted diamond lattice to frieze, acanthus-leaf and husk drop brackets at crowns of pilasters, larger leaf rosettes at four corners of doors and acanthus-leaf appliqué wreathed with oak leaves on valance. Original molded half statuary marble top.

*Height, 3 feet 7½ inches; width, 4 feet 3 inches.*

702—INLAID KINGWOOD AND TULIPWOOD CABINET,  
MOUNTED IN CUIVRE DORÉ

*Louis XVI Period*

Similar to the preceding.

703—TULIPWOOD INLAID WRITING CABINET, MOUNTED IN  
CUIVRE DORÉ AND SÈVRES PORCELAIN

*By Jacques Laurent Cosson, M.E.; Louis XVI Period*

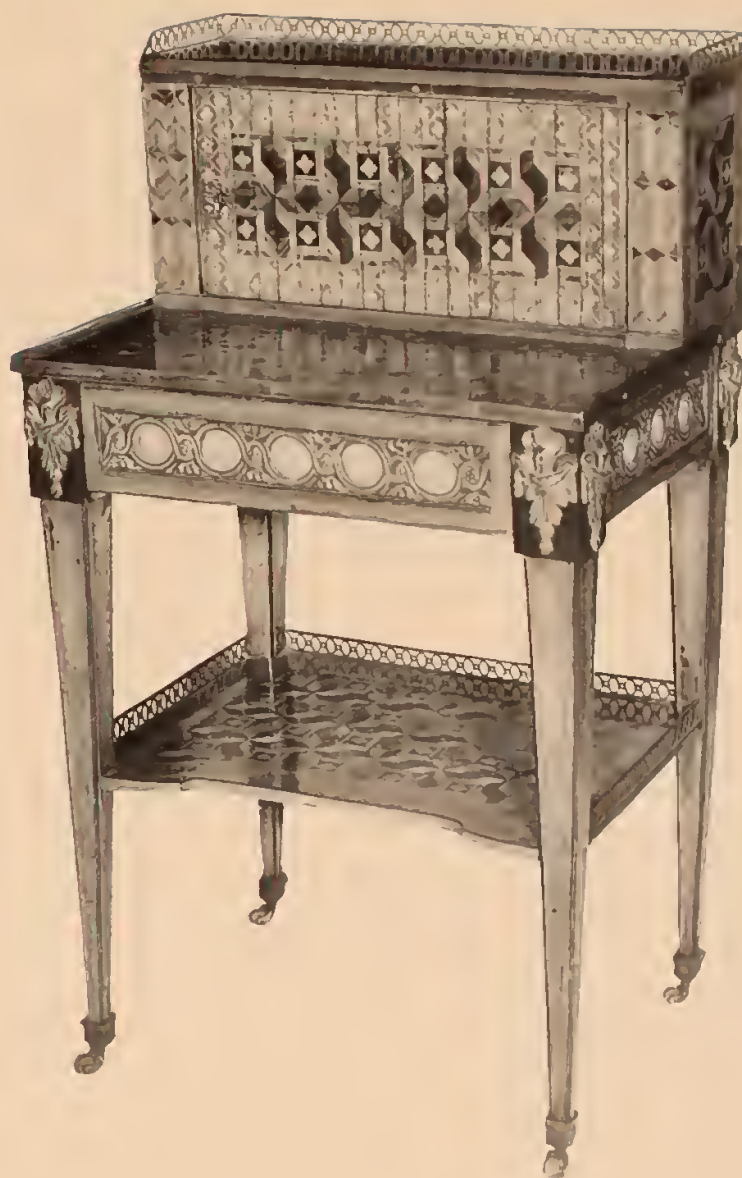
Small rectangular upper portion fitted with tambour front sliding to right, richly inlaid with rosetted cubes, diamond motives and rosetted lattice border, the interior back similarly inlaid. Table top and shelf stretcher also inlaid in same manner; frieze fitted with drawer having writing slide and compartments; lined with old crimson cloth. Supported on tapering square legs and shaped shelf stretcher. Mounted in interestingly chiseled *cuivre doré* with pierced oval galleries at top and stretcher, rocaille scrolled escutcheon, frieze with festooned acanthus-leaf appliqués above legs, medallions enclosing apple-green Sèvres porcelain plaques painted with reserved birds and flowers. Signed on under right rail, twice, "J. L. Cosson, M.E."

*Height, 3 feet 5 inches; width, 22½ inches.*

*Note:* Jacques Laurent Cosson was received into the Paris Corporation, September 4, 1765.

*(Illustrated)*





BY JACQUES LAURENT COSSON, M.E.:  
LOUIS XVI PERIOD

No. 703—TULIPWOOD INLAID WRITING CABINET, MOUNTED IN  
CUIVRE DORÉ AND SÈVRES PORCELAIN

704—IMPORTANT INLAID TULIP AND HARE WOOD CYLINDER DESK, MOUNTED IN CUIVRE DORÉ

*By Jacques Birekle; Louis XVI Period*

Top with raised center; incurved at sides; cylindrical fall front, with leather cartonières and writing slide. Front fitted with four deep drawers flanking shallow central drawer. On square tapering legs. Enriched with floral panels on top, oval medallion of trophies on fall flanked by parquetry, ends and back with similar parquetry. Mounted in *cuivre doré* with deep gallery of open oval medallions, moldings, wreathed rosetted handles, and leaf-serolled handles on fall. Signed, "J. Birekle," under right rail.

*Height, 4 feet 1 inch; length, 4 feet 10 inches.*

*Note:* Jacques Birekle was received into the Paris Corporation of Cabinetmakers, July 30, 1764.

*(Illustrated)*



BY JACQUES BIRCKLE; LOUIS XVI PERIOD  
No. 704—INLAID TULIP AND HARE WOOD CYLINDER DESK.  
MOUNTED IN CUIVRE DORÉ

705—CARVED WALNUT LIBRARY TABLE

*School of Jean Goujon; French Renaissance*

Paneled oblong top; ovolo frieze, enriched with spiraled gadroons interrupted by husk motives and at ends by two central panels occupied by reclining goddess and nymph, "Juno" and "Leda and Swan." Supported on fluted Corinthian columns arched at ends with mask of nymph and bracket with open outfacing scrolled chimeric animals; on double T-stretcher with central triple leaf-balustered arcading having outfacing busts of nymphs with scrolling dolphins' tails as feet.

*Height, 2 feet 9 inches; length, 4 feet 9 inches.*

*(Illustrated)*

706—CARVED WALNUT LIBRARY TABLE

*French Renaissance Style*

Molded oblong top, enriched with shell medallions and flutings; vertically serpentine frieze with strap-arched gadroonings. Supported on fluted Ionic columns, having lower portions adorned with strap-arabesqued medallions and arcades at ends. The legs rest on a deeply molded shelf base adorned with half-shell motives.

*Height, 2 feet 8 inches; length, 5 feet 8 inches.*

707—CARVED WALNUT LIBRARY TABLE

*French Renaissance Style*

Similar to the preceding.



SCHOOL OF JEAN GOUJON: FRENCH RENAISSANCE  
No. 705—CARVED WALNUT LIBRARY TABLE



708—CARVED AND GILDED CHAISE-LONGUE    *Louis XVI Period*

Scrolled oblong back, with scrolled arms having dolphin supports. Long seat and round tapering legs; enriched wreaths, rosettes and leafage. Covered in velvet brocade, displaying green wreaths entwined with yellow ogivals and small sprays of crimson flowers. Similarly covered round back bolster.

*Height, 38 inches; length, 61 inches.*

*(Illustrated)*

709—CARVED GRAY LACQUÉ THREEFOLD SCREEN

*Louis XV Style*

Scroll-molded folds, with glazed crowning panels enriched with festooned green ribbons, bouquets of flowers and rocaille scrollings. Lower panels covered in blue and gray floral brocade of the Louis XV period.

*Height, 5 feet 2¼ inches; width, 4 feet 7 inches.*

710 CARVED OAK LECTERN

*Italian Renaissance*

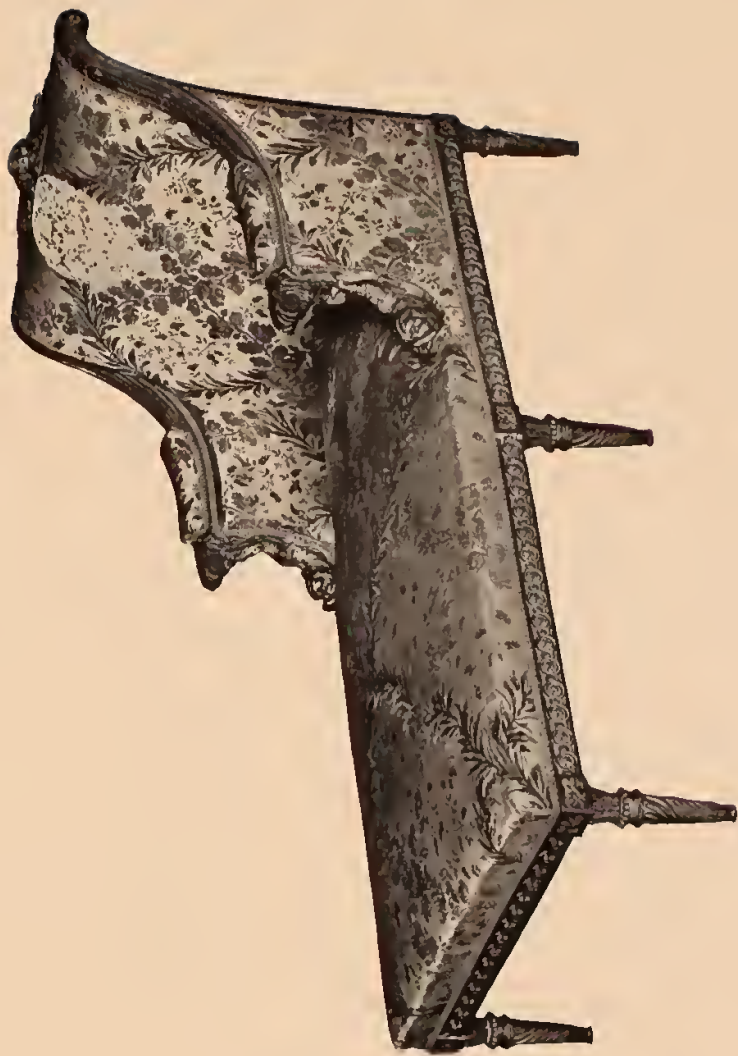
Molded slant-top missal box; with panels elaborately enriched with open acanthus scrollings bearing flying cherubs, birds, lambs and a central coat-of-arms of the Della Rovere family. Supported on a caryatid having scroll-bracketed feet.

*Height, 52 inches; width, 19 inches.*

711—TWO CARVED WALNUT PEDESTALS

*Italian Renaissance*

Shaped molded and dentiled top. Supported by three scrolled terminals having winged *amorini* heads before Ionic capitals, festoons of drapery to Ionic heads, drops of fruit and lion paw feet. On molded base. (Have been restored.)



No. 708—CARVED AND GILDED CHAISE-LONGUE (*Louis XVI Period*)

712—INLAID KINGWOOD ARMOIRE, MOUNTED IN CUIVRE  
DORÉ

*French Eighteenth Century*

Rectangular, with round pilasters, molded cornice and valanced stump feet. Fitted with two long double scroll-paneled and glazed doors, lined with rose-du-Barry silk. The interior fitted with movable shelves lined with similar silk. Mounted in *cuivre doré* with leaf, husk and egg motived moldings and cupidon drop appliqués at cornice, doors with leaf-serolled moldings and rocaille es-cutcheons, base of pilasters and stump feet with further serolled appliqués. Ends, each with leaf pateræ at centers of corners of their two panels.

*Height, 8 feet; width, 4 feet 8 inches.*

*(Illustrated)*



No. 712—INLAID KINGWOOD ARMOIRE, MOUNTED IN CUIVRE  
DORÉ (*French Eighteenth Century*)

713—CARVED AND GILDED VERNIS MARTIN SEDAN CHAIR

*French Eighteenth Century*

Scroll-molded frame, of usual form; the cornice and dome enriched with florally scrolled seated nymphs and cupids. Scrolled glass door and side panels, terminated by pendent scroll panels enclosing further cupids allegorical of Music; below, further irregular scroll panels painted with nymphs and cupids symbolizing the Arts; Vernis Martin background, enriched with numerous varied floral scrolling. Supported on finely scrolled and gilded base. Cartouche enriched *cuirre doré* pole handles. Interior lined with original soft blue velvet embroidered in gold threads with floral scroll borders. Fitted with glass shelves. Can be easily refitted for a telephone booth.

*Height, 6 feet 8 inches; width, 3 feet; depth, 2 feet 11 inches.*

*Originally from the collection of Amadens, King of Sicily.*

*(Illustrated)*

714—CARVED AND GILDED CONSOLE TABLE

*Adam Period*

Oblong frieze, with central mask panel in composition, flanked by finely pierced and carved honeysuckle motives. On fluted square tapering legs. Rare massive inlaid rouge and cream marble top. (Slightly chipped.)

*Height, 2 feet 9½ inches; length, 5 feet 1 inch; depth, 2 feet 6 inches.*

715—CARVED AND GILDED CONSOLE TABLE

*Adam Period*

Similar to the preceding. (Rosetted central medallion imperfect.)

*Height, 3 feet 8 inches; width, 16 inches.*





No. 713- CARVED AND GILDED VERNIS MARTIN SEDAN CHAIR  
(*French Eighteenth Century*)

716—CARVED WALNUT CABINET

*French Renaissance Style*

Molded oblong top; frieze enriched with end panels of gray and white marble, center panel with festooned eagle and flanking scrolls. Supported on four fluted and arched columns with Corinthian capitals, molded base and ball feet. Fitted with upper cabinet having scroll enhanced door and flanking panels. Drawer under, with reclining Venus in the manner of Jean Goujon and scrollings. Supported on interior baluster legs.

*Height, 5 feet 2 inches; width, 4 feet 4 inches.*

*(Illustrated)*

717—CARVED WALNUT CABINET

*French Renaissance Style*

Similar to the preceding. The enrichments vary; the arched frieze with figures of two nymphs and mask. The columns round and not fluted.

*Height, 5 feet 2 inches; width, 4 feet 2 inches.*



No. 716—CARVED WALNUT CABINET (*French Renaissance Style*)

718—CARVED WALNUT CABINET

*French Renaissance*

Upper portion with broken fronted cornice and frieze; enriched with oval and oblong panels of Alps-green marble. Front enclosed with two doors having medallions of Mars and Venus scrolled with satyr masks; arched and niched pilasters adorned with graceful figures of Venus and Diana and four fluted Corinthian columns. On incurved molded and satyr bracketed base having enriched central drawer. Broader lower portion similarly composed to upper portion, but with chimera scrolls beyond pilasters; mask and scroll frieze drawer, but no columns. Panels with satyrs standing on outfacing chimeric birds; niches with figures of Mars and Venus standing upon bossed brackets. On outcurved molded base and ball feet.

*Height, 5 feet 9 inches; width, 3 feet 3 inches.*

*(Illustrated)*



No. 718—CARVED WALNUT CABINET (*French Renaissance*)



719—CARVED WALNUT CABINET

*French Renaissance*

Upper portion with molded oblong cornice; leaf-bracketed frieze, adorned with winged cupidon head and flanking reclining satyrs. Front enclosed with two paneled doors enriched with festooned cupidons standing within niches, parted and flanked by fluted Corinthian columns having fruit scrollings toward base. On molded plinth. Extending lower portion, with mask frieze arranged with two scrolled ionic enriched drawers; below enclosed by two paneled doors adorned with strap and leaf arabesques developing outfacing satyrs; similar half columns to upper portion. On molded base and bulbous feet. Rich patina.

*Height, 5 feet 6 inches; width, 3 feet 9 inches.*



No. 719 - CARVED WALNUT CABINET (*French Renaissance*)

720 —CARVED WALNUT WRITING CABINET     *Italian Renaissance*

Molded oblong upper portion; with strap arabesque paneled ends. Fitted with eleven drawers and two flanking enclosing doors enriched with car-touched busts and arched central compartment. Lower portion with central writing slide; supported on vine-embellished spirally twisted legs having leaf-bracketed feet and arcaded cross stretcher with fluted Corinthian columns.

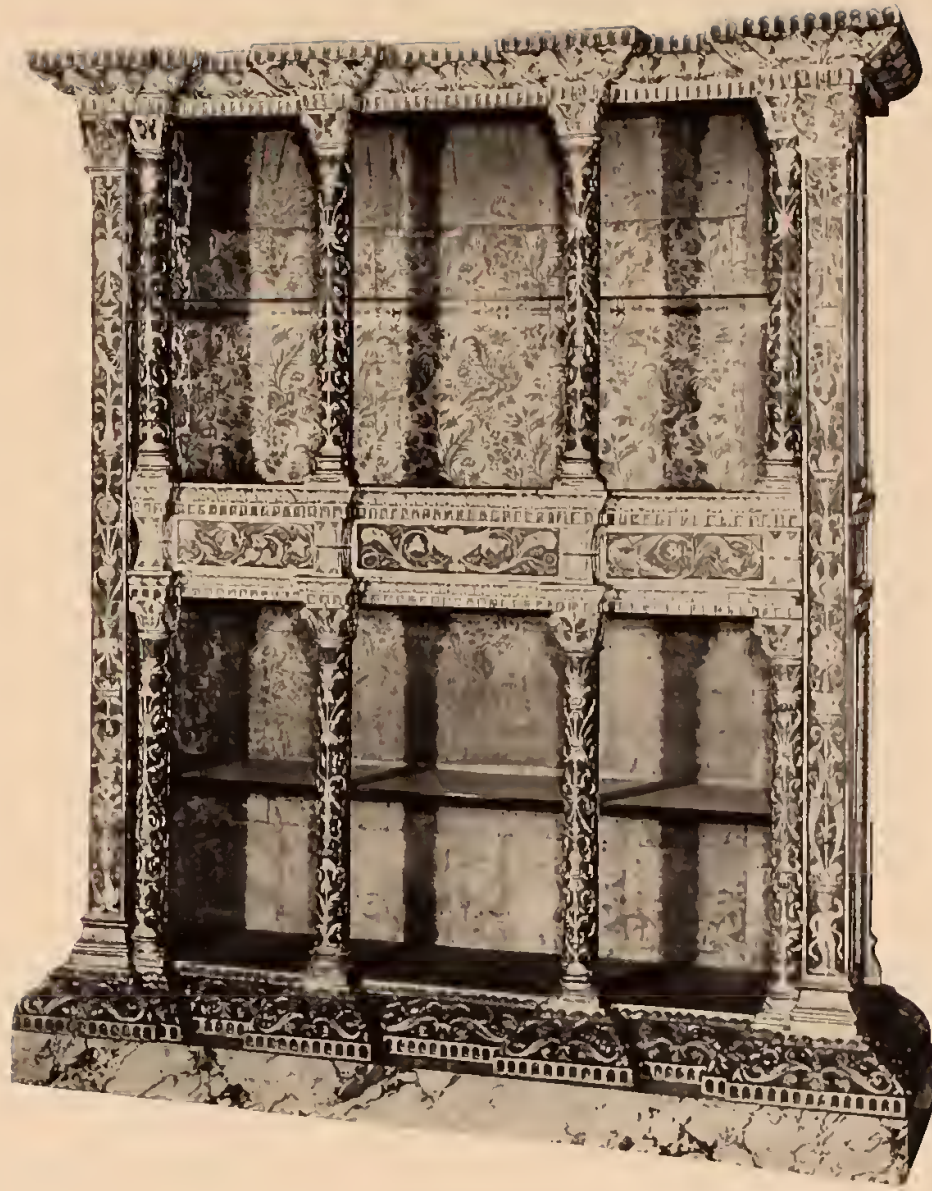
*Height, 4 feet 5 inches; width, 3 feet 3 inches.*

721 —CARVED, GILDED AND POLYCHROMED CABINET  
*Italian Renaissance*

Oblong, leaf and dentil enriched cornice, broken over four sustaining columns and pilasters. Open fronted upper and lower portion, each with four similar round columns adorned with Raphaelesque arabesques and Ionic capitals; parting frieze, with three panels having winged *putto* head, mask and bird scrollings. Long paneled pilasters with further finer Raphaelesque arabesque motives. On spreading, broken, leaf, ribbon and husk plinth, with Siena marble base of a later period. Paneled ends. Enrichments gilded; on blue grounds. Interiors lined with ancient ciel-blue damask displaying scrolled floral sprays; fitted with two glass shelves.

*Height, 9 feet 1 inch; width, 7 feet 9 inches.*

*(Illustrated)*



No. 721—CARVED, GILDED AND POLYCHROMED CABINET  
(*Italian Renaissance*)

722—VERY IMPORTANT SCULPTURED WALNUT SACRISTY  
CABINET

*Italian Late Fifteenth Century*

Beautifully bracketed oblong cornice; enriched with leaf motives and flutings. Frieze fitted with two tripaneled drawers interrupted with *amorini* in the round, standing or sitting on small brackets and central coronetted coat-of-arms, mantled by a bust of nymph and supported by further *amorini*. Upper portion fitted with fall front inlaid with superbly grained root walnut and trimmed with engraved escutcheon. Pilasters, adorned on each with two groups of allegorical figures in the round, one sustained by a bracket of three *amorini*, the other with scrolled satyr mask. The ends with arched panels, similar *amorini* frieze and single figure pilasters. On molded base. Architectural interior fitted with thirteen drawers, central and flanking doors having canted molded pediments sustained by figure pilasters; the central with shell-arched niche occupied by a finely sculptured figure of Our Lord. The drawers trimmed with *cuirre doré* drop handles variously in the form of ox-heads and fleurs-de-lis. Extending lower portion, with narrow frieze bearing two slides for fall front terminating in *amorini* seated on dolphins. Front enclosed by two arch-paneled doors similarly inlaid to fall, having figures of flying nymphs in spandrels and rosetted band at foot. Oblong paneled pilasters and arch-paneled ends. On molded base and cross blocks terminated in leonie busts with paw feet. Very rich and beautiful patina.

*Height, 6 feet 6 inches; width, 4 feet 10 inches.*

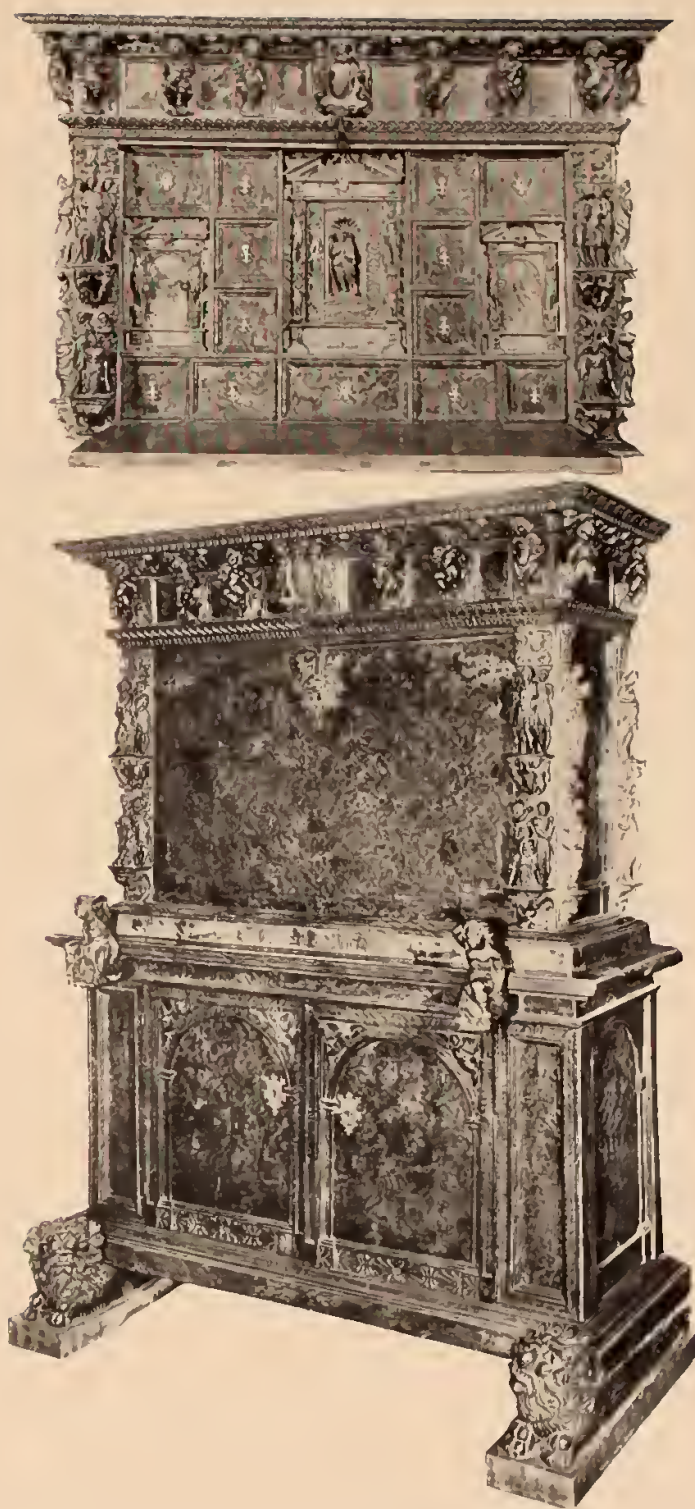
*From the collection of Amadens, King of Sicily.*

*Had been numbered and catalogued by the Italian Government for retention in Italy.*

*Note:* This early masterpiece of the sculptor's and cabinetmaker's art is unique and its inception and construction is very justly attributed to the Florentine bottega of Verrocchio (1435-1488).

*(Illustrated)*





No. 722—VERY IMPORTANT SCULPTURED WALNUT SACRISTY  
CABINET (*Italian Late Fifteenth Century*)



723 CARVED WALNUT EXTENSION TABLE *French Renaissance*

Clamped oblong double top; with under top in two sections drawing to sides. Rounded frieze, enriched with series of half shell motives and gadroons below. Supported on arched ends having outfacing scrolled demi-nymphs with hoof feet, cross stretchers terminated with recumbent lions, husk and leaf molded central stretcher having central vase-like sustaining motive with open leaf-scrolled brackets at crown.

*Height, 30½ inches. Top, closed: Length, 50½ inches; depth, 34½ inches.*



724—CARVED WALNUT FOLDING TABLE *Italian Renaissance*

Square top; with four hinged folding semicircular flaps raising and forming a circular top. Supported on molded square pedestal paneled with arched and scrolled leaf devices and having weird chimeric dragon brackets at corners; sustained on a molded plinth and square base having four similar hinged semicircular flaps to top, but with scrolling brackets. Rich patina.

*Height, 3 feet; top closed, 4 feet 3 inches square.*



725—CARVED WALNUT ARMCHAIR

*Henri II Period*

Molded open oblong back. Enriched with crowning strap arabesque panel, leaf, shell and mask scrolled pediment and pierced vase splat of two out-facing harpies. Scrolled arms terminating in rams' heads. Supported on columnar legs having ball feet and box stretcher. Mask and leaf scrolled valance to molded wood seat. Loose cushion of contemporary floral cut-velvet in crimson and golden yellow.

726—TWO WALNUT STATE CHAIRS

*Italian Renaissance*

High oblong back and seat; covered in rose-crimson damask displaying vase of flowers and rustic scrollings. Scrolled open arms, with baluster supports, legs and stretchers.

727—TWO WALNUT STATE CHAIRS

*Italian Renaissance*

Similar to the preceding.





728—TWO CARVED WALNUT PRELATES' CHAIRS

*Early Italian Renaissance*

Oblong back, with gargoyle terminals. Open scroll-molded arms, supported by standing figures of saints within scrollings; scroll-strechered legs, having oblong panels and leaf balusters. Back covered with embroidered red velvet panels of the period, displaying a coat-of-arms surmounted by a tasseled cardinal's hat, wrought in appliqué silks and gold threads; red velvet seat.

729—CARVED WALNUT CHAIR     *Northern Italian Sixteenth Century*

Cartouche back; enriched with laurel-wreathed oval medallion flanked by pierced floral scrollings. Molded wood seat. On flaring round tapering legs.





730 CARVED WALNUT STATE CHAIR

*French Renaissance*

High oblong back, serpentine at crown, and seat covered in rich lustrous ruby velvet of the period. Open leaf-scrrolled arms and supports terminating in gargoyle heads. Most unusual scrolled legs with leaf and claw feet; beautifully scrolled frontal and baluster stretchers.

731—CARVED WALNUT CHAIR

*Northern Italian Renaissance*

Cartouche back with satyr mask hand-hole and scrollings of leafage. Molded wood seat. On tapering fluted round legs. Crimson velvet loose cushion of the period.



732—SIX CARVED AND GILDED BROCATELLE STATE CHAIRS

*Florentine, Régence Period*

Serpentined fan-shaped high back, and shaped seat covered in rose-crimson brocatelle developing large bouquets of infloretted flowers amid scrollings. Deeply scrolled and molded open arms and supports enriched with arabesque panels and sprays of flowers. Open leaf and strap valances to seat. Supported on boldly scrolling legs having similarly scrolled X-stretcher with pedicelated center surmounted by a berried vase. Legs and stretcher enriched with similar arabesque panels and sprays of flowers to arms.

733—FOUR CARVED AND GILDED STATE CHAIRS

*Venetian Late Seventeenth Century*

Similar to the preceding.



734—CARVED WALNUT DANTESQUE FOLDING CHAIR

*Italian Sixteenth Century*

Serpentined adjustable crowning rail. Enriched with scrolled dolphins; rosetted and scrolled open arms; curule seat and legs adorned with scrolled floral motives and shaped cross stretchers. Crimson velvet seat.

735—CARVED WALNUT CHAIR *Northern Italian Sixteenth Century*

Cartouche back, with hand-hole. Enriched with cupid, three flanking satyr masks and coat-of-arms below, mantled with helm and foliage. Molded lozenge-shaped wood seat. On tapering flaring hexagonal legs.

736—CARVED WALNUT CHAIR

*Italian Renaissance*

Grotesque cartouche back; with hand-hole forming the mouth of a satyr mask; further enrichment of scrolled dolphins and lower satyr mask. Molded wood seat. On flaring tapering fluted legs.

737—CARVED WALNUT CHAIR

*Italian Renaissance Style*

Cartouche back, with scrolled hand-hole. Enriched with three cherubs' heads and fruit. Scroll-molded seat. Pierced and scrolled frontal support, embellished with fruit.



738—SET OF SIX SIXTEENTH CENTURY SPANISH  
WROUGHT-IRON CHAIRS

The backs ornamented with openwork volutes and geometrical patterns, and inset in each an oval panel with a Spanish inscription; they refer to the reign of Philip II and to the years 1525, 1559, 1568 and 1595. Spiral posts, arms and stretchers.

*Height, 65 inches; width, 30 inches.*

739—SIX CARVED WALNUT STATE CHAIRS

*French Eighteenth Century*

High shaped back and seat covered in earlier floral crimson damask. Finely scrolled open arms and supports enriched with leaf motives and rocaïlle car-touches. Scroll-valanced seat and cabriole legs similarly adorned.

740—INLAID CARVED WALNUT STALL

*French Renaissance*

Molded and paneled cornice; enriched with vase and scrolls; high similarly paneled back, having medallioned bust surmounted and supported by dolphin and satyr mask scrollings. Double scrolled open arms on leaf baluster stumps; molded hinged seat with loose crimson velvet cushion, trimmed with large similar-colored tassels. Double paneled front, on molded plinth. Pilasters and lower portion of back panel inlaid with ebony and boxwood diamond motives and Roman letters indicative of a previous owner.

*Height, 7 feet 4 inches; width, 2 feet 5 inches.*

(*Illustrated*)

741—CARVED OAK CASSONE

*Italian Renaissance*

Paneled oblong lifting top; front paneled and enriched with three caryatid pilasters; festoons of fruit and scrollings. Supported on bulbous legs. Heavy scrolled iron side handles.

*Height, 22 inches; length, 39 inches.*

742—CARVED WALNUT CENTER TABLE

*Italian Renaissance*

Dentil-molded square top, with molded frieze. Supported on vine-enriched spirally twisted legs, having plain box stretcher.

*Height, 27 inches; width, 22 inches.*

743—PEAR-TREE TABLE

*Italian Seventeenth Century*

Round top, enriched with brass nail, on molded edge. Supported on balustered shaft, spreading base and bracket feet.

*Height, 29 inches; diameter, 22 inches.*

744—CARVED AND GILDED WALNUT TABLE *Italian Renaissance*

Molded circular top, with gilded leaf rim; rosetted frieze; supported on finely pedestaled balustered legs.

*Height, 32 $\frac{1}{4}$  inches; diameter, 22 inches.*





No. 740—INLAID CARVED WALNUT STALL (*French Renaissance*)

745—WALNUT CENTER TABLE

*Italian Renaissance*

Molded oblong top and frieze, fitted with drawer. On fine columnar legs having flat box stretcher.

*Height, 28½ inches; length, 33 inches.*

746—CARVED AND GILDED MIRROR

*Florentine Renaissance*

Oblong molded frame; enriched with pierced leaf scrollings sustaining a coronet.

*Height, 30 inches; width, 26 inches.*

747—CARVED AND GILDED MIRROR

*Italian Renaissance*

Deeply molded oblong frame; enriched with cartouches interrupting scrolled demi-cherubs.

*Height, 29 inches; width, 24 inches.*

748—CARVED AND GILDED CONVEX MIRROR

*American Eighteenth Century*

Molded circular frame, with ball enrichment. Pediment adorned with spread eagle surmounting a ribboned wreath. The apron composed of two coiled serpents. Curious side arms scrolled for single lights.

*Height, 4 feet; width, 2 feet 6 inches.*

---

749—INLAID SATINWOOD OVAL BREAKFAST TABLE

*Sheraton Style*

Oval top, enriched with oval scrolled husk and shell medallion, boxwood border with leaf and berry wreath; finished with tulipwood bands. Frieze of same contour as top, adorned with patera over tapering square legs having stock toes and open incurved stretchers; the legs inlaid with pendent husks.

*Height, 28¾ inches; length, 53½ inches.*

*(Illustrated)*

750—SIX INLAID SATINWOOD CHAIRS

*Sheraton Style*

Three arm and three side chairs. Open shield-shaped back, splat with open vase filled with bouquet of flowers, enriched with ribbon festoons at sides. On tapering square legs having stock toes. Open scrolled arms and legs inlaid with lyre and husk motives. Seat covered in broadly striped green silk.

*(Illustrated)*



No. 749—INLAID SATINWOOD OVAL BREAKFAST TABLE  
(*Sheraton Style*)

No. 750—SIX INLAID SATINWOOD CHAIRS (*Sheraton Style*)



751—HALF-ROUND INLAID SATINWOOD CABINET

*Sheraton Period*

Top richly inlaid with tulipwood and fine elmroot bandings, oval medallion of two festooned cornucopias of fruit, corner and half medallions interrupting the border and enriched with musical trophies. Front fitted with central frieze drawer flanked by two hinged box drawers, inlaid with festooned jardinière of fruit and flowers, the pilasters with bowknotted floral drops. Arranged below with central and two end doors; inlaid with oval medallion enclosing basket of flowers, oblongs of pastoral trophies and the front with kingwood bandings. On tapering legs finished with brass stock toes.

*Height, 3 feet 2 inches; length, 3 feet 3 inches.*

752—HALF-ROUND INLAID SATINWOOD CABINET

*Sheraton Period*

Similar to the preceding.



753—HALF-ROUND INLAID SATINWOOD CABINET

*Sheraton Period*

Molded top, enriched with scrolled shell and wreathed half medallion, vase toward front beautifully scrolled with delicate acanthus leaves and husks, laurel and berry border. Front fitted with long central drawer flanked by two hinged corner drawers. Two central enclosing doors below flanked by doors enclosing corner cabinets. The frieze drawers inlaid with similar scrollings of acanthus leaves to top, and shell motives over husked pilasters. The four doors with oval boxwood medallions. On tapering square, castored legs enriched with tulipwood bandings.

*Height, 3 feet 2 inches; length, 4 feet 7 inches.*



754—INLAID SATINWOOD HANGING CABINET *Sheraton Style*

Oblong, with bracketed pediment and apron. Fitted with glazed door, end panels and glass shelf. Lined with green striped silk.

*Height, 19½ inches; length, 20¼ inches.*

755—DECORATED SATINWOOD THREEFOLD SCREEN

*Sheraton Style*

Rectangular panel, arched under crown. Painted with border of floral scrollings, spandrils and medallion head at base. Panels covered in broadly striped green silk.

*Height, 5 feet 4 inches; length, 5 feet 6 inches.*

756—INLAID SATINWOOD CABINET

*Sheraton Style*

Oblong, with galleried top; fitted with glazed door enriched with husk drops, glazed ends and five shelves lined with green striped silk. On square tapering legs having stock toes.

*Height, 55½ inches; width, 21⅛ inches.*

---

757—INLAID CARVED WALNUT STALLS

*Italian Gothic*

Three hinged seats with bracketed misericore are supported by central arched scrolling arms enriched with medallions of leafage and other devices and having columns at foot and shorter recessed similar columns at top, crowned by deeply scrolled moldings arched for back of seats and terminating in trefoil motives over arms. Back of seats inlaid with geometric diamond motives in colored woods. Tripaneled and columned back with fluted and leaf-adorned cornice, of the Renaissance period, displaying leaf baluster vases scrolled with acanthus leaves and husks. On molded extension plinth. Loose crimson damask seat cushions; trimmed with gold galloon.

*Height, 5 feet 11 inches; length, 7 feet 2 inches.*

*From the Seligmann Collection, Paris.*

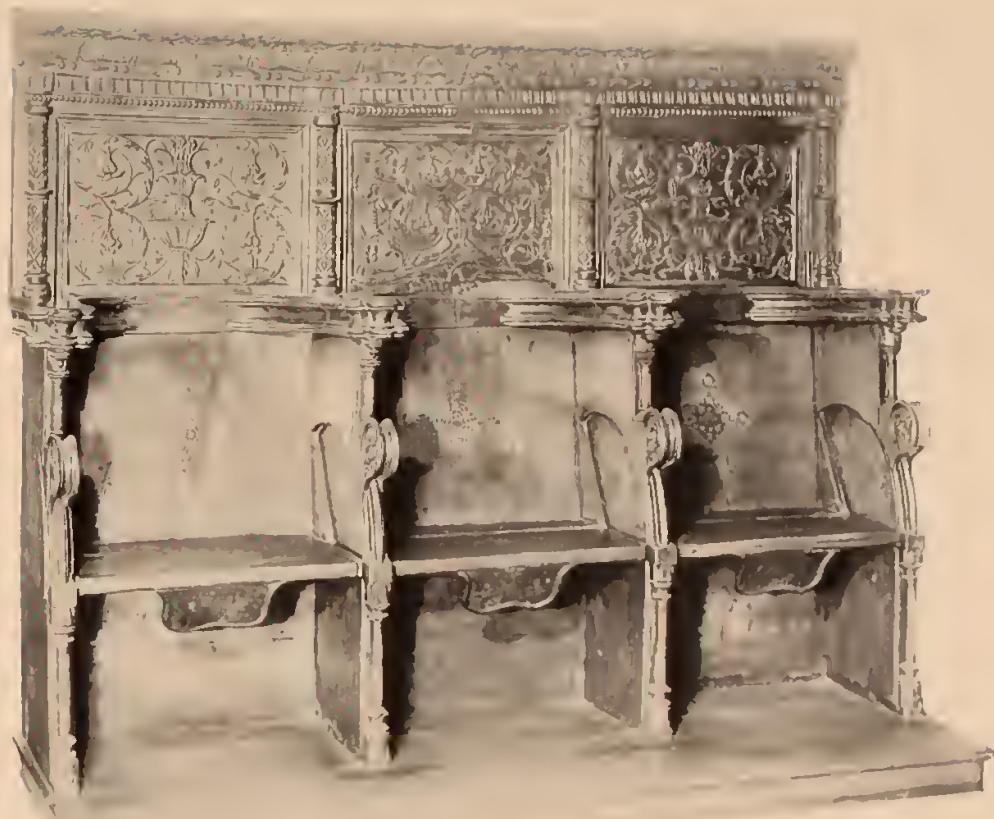
*(Illustrated)*

758—INLAID CARVED WALNUT STALLS

*Italian Gothic*

Similar to the preceding.

*From the Seligmann Collection, Paris.*



No. 757—INLAID CARVED WALNUT STALLS (*Italian Gothic*)

759—INLAID CARVED WALNUT STALLS

*Italian Gothic*

Similar to the preceding.

*From the Seligmann Collection, Paris.*

760—INLAID CARVED WALNUT STALLS

*Italian Gothic*

Similar to the preceding. Two-seated.

*From the Seligmann Collection, Paris.*

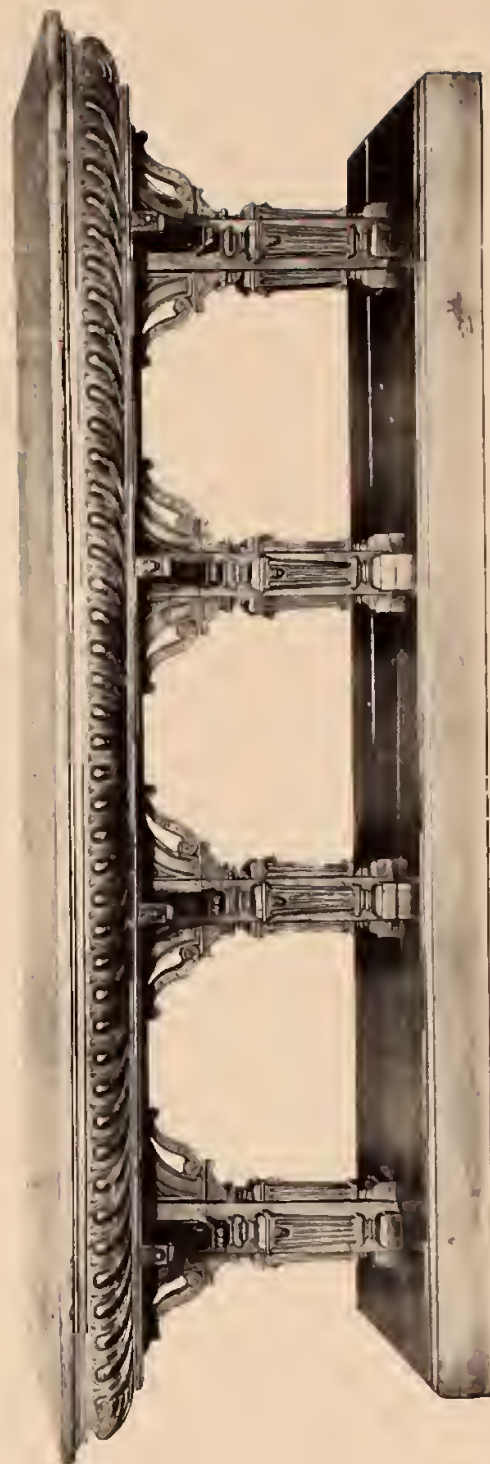
*Height, 5 feet 11 inches; width, 4 feet 11 inches.*

761—CARVED WALNUT REFECTORY TABLE *Italian Renaissance*

Oblong clamped top; finely spirally gadrooned frieze, enriched with husk motives and supplementary moldings. Supported on three arcades, having molded shafts and open scrolled brackets, sustained on a broad molded base. (Has been restored.)

*Height, 3 feet 1 inch; length, 9 feet 11 inches.*

*(Illustrated)*



No. 761—CARVED WALNUT REFECTORY TABLE  
(*Italian Renaissance*)

762—CARVED AND GILDED VELVET BROCADED CANOPIED  
BED *Louis XVI Period*

Paneled head and foot, supported on open fluted columns having pineapple terminals and spirally fluted tapering legs. Headboard with fluted top rail, paneled with velvet brocade and surmounted by a festooned basket of rare varied flowers. Footboard, hollow at center to foot rails, supporting basket of flowers festooned from side panels; side rails fluted. Molded domed canopy, enriched with upper and lower fluted and rosetted panels and ribboned festoons of large flowers. Valanced with velvet brocade, draped with side curtains of same brocade lined and furnished at back with green taffeta silk. Bolster and coverlet also of the brocade, which is beautifully woven on ivory satin with diamond trellis of acorned oak leaves and laurel leaves of two tones of green enclosing sprays of crimson berries, varied borders of meandering laurel and acanthus leaves and scrolling bouquets of flowers. Two finely tasseled loops for side curtains. Box spring and mattress.

*Height of bed, 4 feet 9½ inches; of canopy, 12 feet 6 inches; length, 6 feet 7 inches; width, 4 feet 6 inches.*

*(Illustrated)*





No. 762—CARVED AND GILDED VELVET BROCADED CANOPIED  
BED (*Louis XVI Period*)

763—IMPORTANT EMBROIDERED, CANOPIED CARVED  
LACQUE BED *Louis XV Period*

Consisting of finely embroidered rose-du Barry silk lambrequin and large back hanging draped as curtains from canopied cornice, silk panel in back of bed, bolster, large coverlet, bed with gray lacqué scroll-paneled headboard, box spring and mattress. The superb embroidery, executed on heavy gros-grain silk, was designed in Paris and sent to China to be worked in silks which give a most pleasing and harmonious ensemble. The lambrequin displays graceful floral arabesques, finished with latticed and bowknotted festoons. The back hanging and looped side curtains are draped in one piece and, like so much of the fine Chinese embroidery, the pattern is rendered perfectly on both sides of the silk; it is enriched with a jardinière of fine fruit surrounded by sprays of further fruit, flowers, flying and perched birds of gay plumage and scrolled basket panels toward outer edges. The back panel of bed and bolster adorned with arabesque scrollings, basket of flowers and facing birds. The coverlet develops a four-lobed medallion of very beautiful flowers and fruit enclosing lighter scrollings, birds, stellate devices; the field is scrolled with large flowers and fruit from the outer corners of the borders, and birds are seen pecking at the fruit, irregularly scrolled borders developing arcades about centers sheltering low baskets of flowers and scrollings of husks and buds. The bed with frontal cabriole legs, and enriched rails and canopy apparently of a later period.

*Total height, 11 feet 7 inches; height of bed, 4 feet 6 inches; width, 5 feet 4 inches; length, 7 feet 4 inches.*

*(Illustrated)*



No. 763—IMPORTANT EMBROIDERED CANOPIED CARVED  
LACQUÉ BED (*Louis XV Period*)

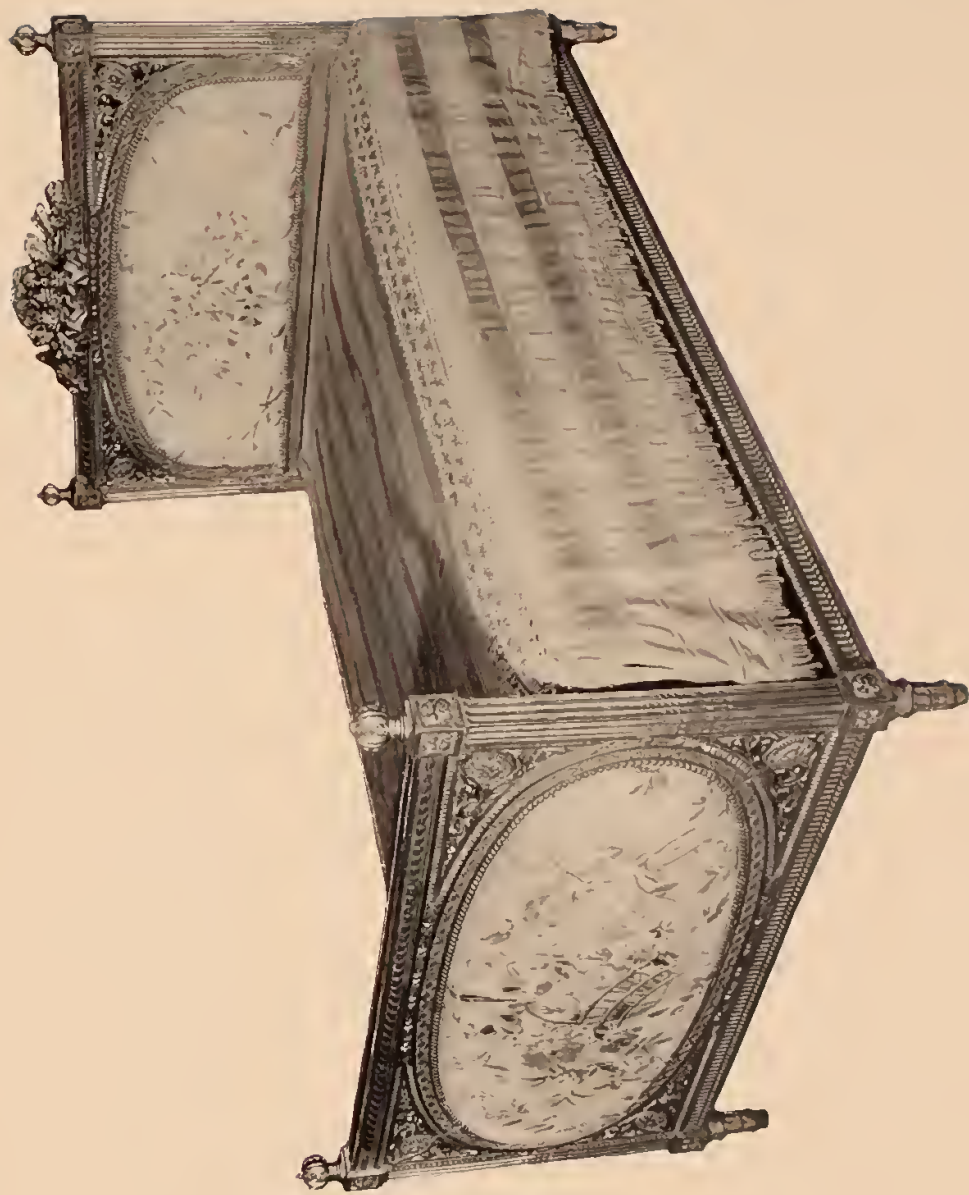
764—AUBUSSON TAPESTRY CARVED AND GILDED BED

*Louis XVI Period*

Oblong head and footboard, enriched with oval medallions covered with fine Aubusson tapestry; woven in harmonious colors with beautiful loose bouquets of rare flowers on ivory grounds. Supported on square posts adorned with husked flutings and terminating in round vase-shaped legs and pomegranate finials. The headboard embellished with a pediment composed of an open rose wreath and sprays of laurel leaves. Box spring, mattress and bolster covered in green stripe to match the coverlet.

*Height, 3 feet 9 inches; width, 4 feet 5½ inches; length, 6 feet 5½ inches.*

*(Illustrated)*



No. 764—AUBUSSON TAPESTRY CARVED AND GILDED BED  
(*Louis XVI Period*)





## CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

**NOTE:** The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

**VII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**VIII. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**IX. Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

### AMERICAN ART ASSOCIATION.

New American Art Galleries,  
Block of Madison Avenue, 56th to 57th Street,  
Entrance, 30 East 57th Street,  
New York City.

INTELLIGENT APPRAISALS  
FOR  
UNITED STATES AND STATE TAX  
INSURANCE AND OTHER PURPOSES  
AND  
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION  
AT ITS  
NEW AMERICAN ART GALLERIES  
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY

COMPOSITION PRESSWORK  
AND BINDING BY











THE METROPOLITAN  
MUSEUM OF ART

*Thomas J. Watson Library*



